

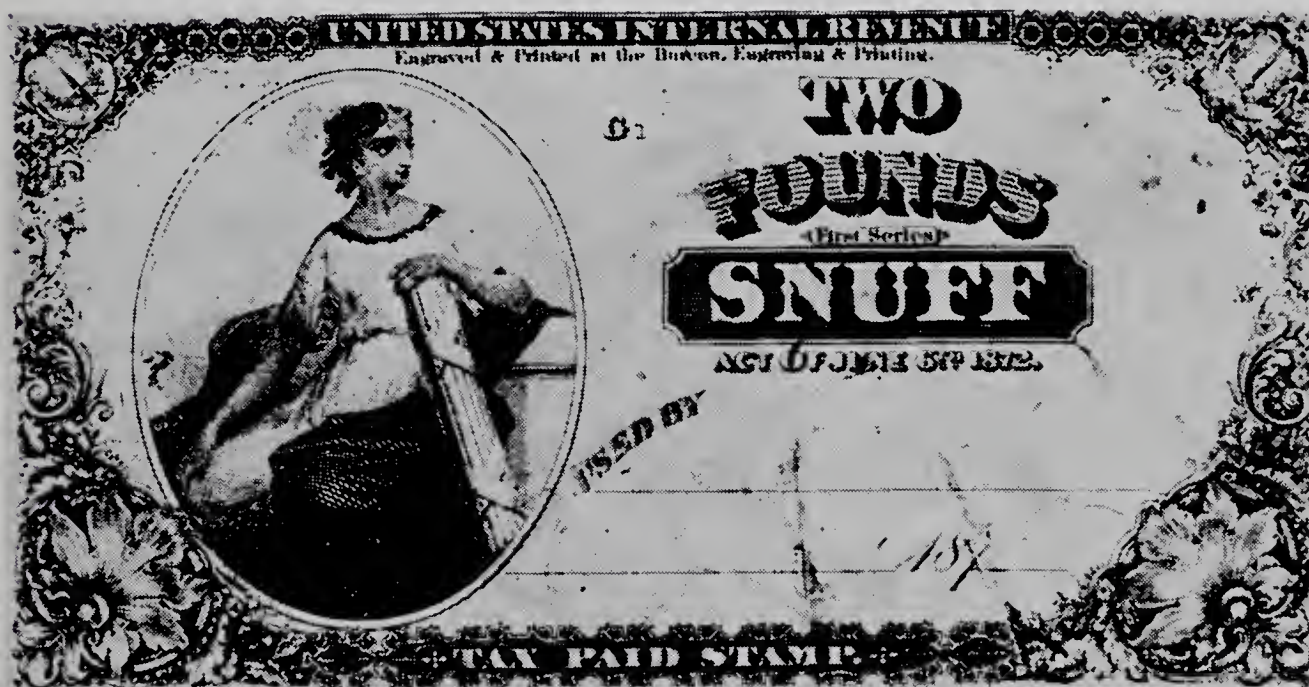
Spring, 1973

Vol. 30, No. 2

Whole No. 118

The Essay-Proof Journal

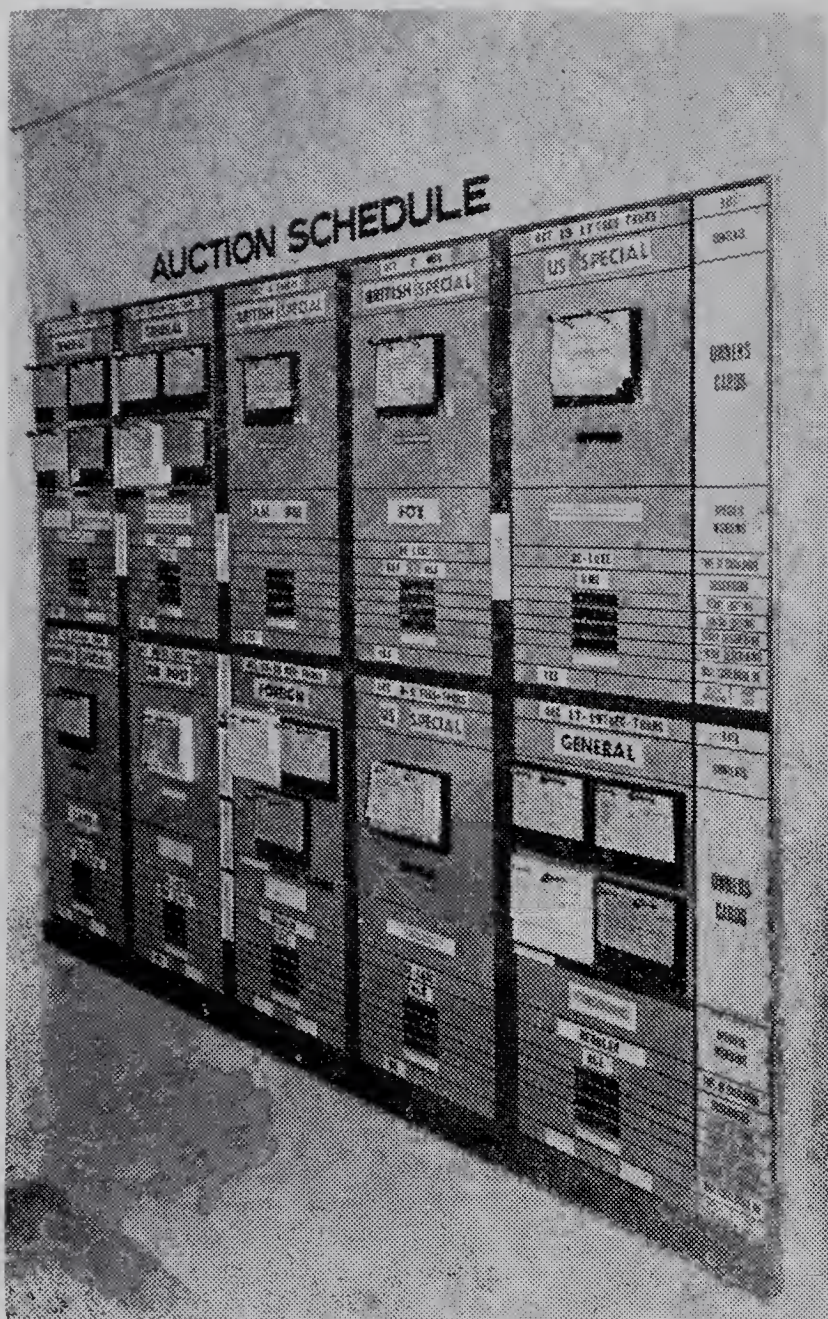
Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Multiple use of altered engraved vignettes for stamps, bank notes and other documents is discussed in Dr. Glenn Jackson's article on Page 61.

Official Journal of The Essay-Proof Society

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The Essay Proof Journal

Vermeil Award, Sipex 1966

Large Silver Award, Philymphia 1970

Vol. 30 No. 2

SPRING 1973

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Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Czechoslovakia

The First Anniversary Stamp Design Contest

By John Velek

(Photographs by Fred Schueren)

"The sun is rising in the west," complained critics of the design for the first stamps of Czechoslovakia. Alfons Mucha wanted to symbolize the rise of a new republic at the end of World War I when on Oct. 28, 1918, the date of the Czechoslovak declaration of independence from the Austro-Hungarian Empire, he was asked to design stamps to announce this important news to the world. The "Hradcany," (Scott Type A1) as the stamp design was called, after the subject of its vignette, was basically a good design, as Mucha was an old pro at both fine and commercial art. This was proven when it was reissued by steel engraving in 1948 to celebrate the 30th anniversary of the Republic. But the primitive method of printing used and the artistic liberty taken by

the artist caused the stamp-issuing authorities to stage a contest for a new design shortly after the first two values were issued on December 18, 1918. They wanted the new stamps to be ready to celebrate the first anniversary of the Republic the following October. Four prizes were offered for the best design:

First— 1200 crowns
Second— 1000 crowns
Third— 800 crowns
Fourth— 500 crowns

The board of judges consisted of the following: Professor Max Svabinsky, presiding; eight representatives of artists; two postal officials; and two philatelists. The two philatelists were Jaroslav Sula and Anton Richter.

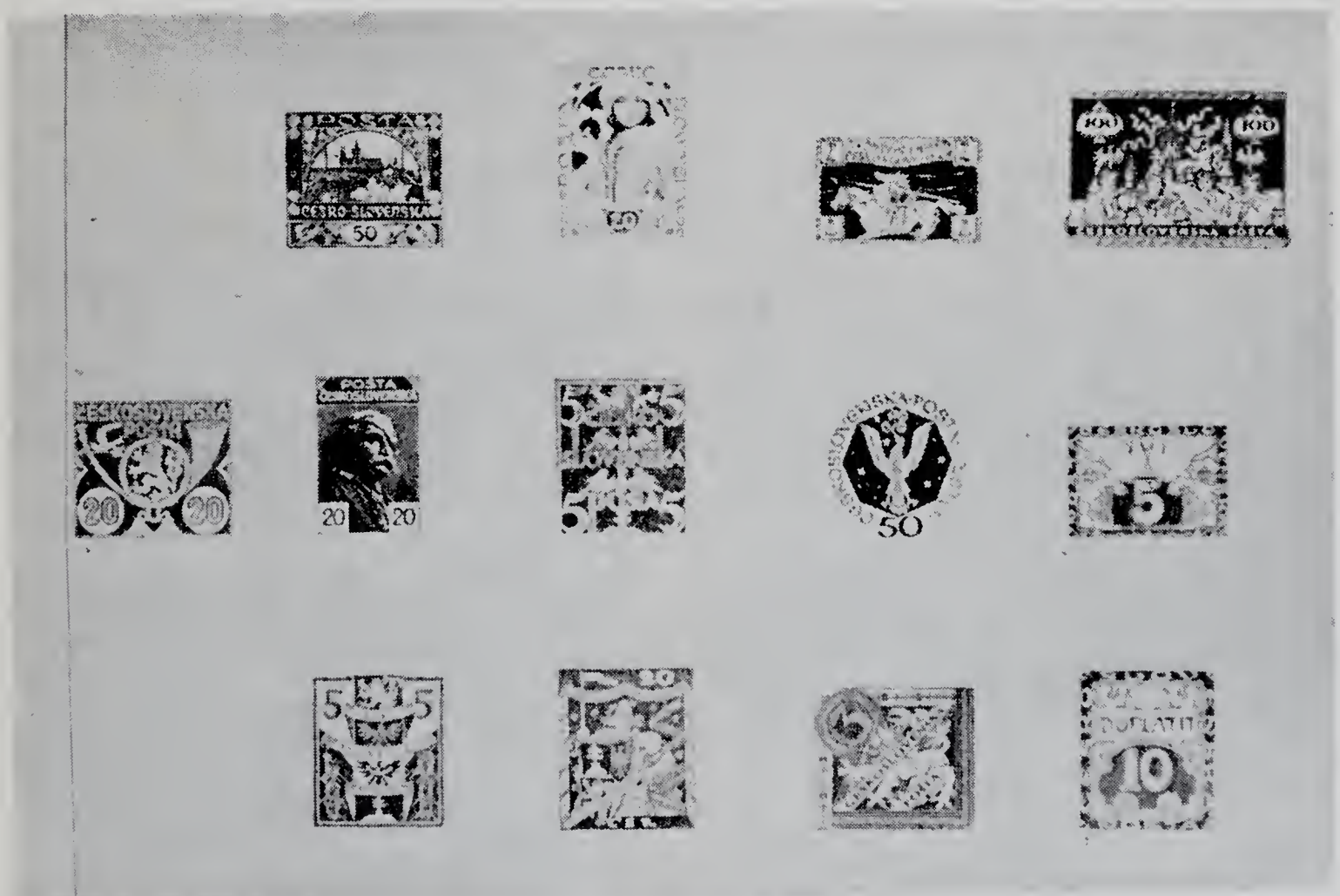


Figure 1. Composite essay of designs submitted for the first anniversary of the Republic stamp. Also included are three other designs by Mucha that were later issued as stamps: first stamp, top row; last stamps, rows two and three.

By January 18, 1919, approximately one hundred designs were submitted. The judges first eliminated the unknown artists, and on January 24, 1919 announced the winners:

- First prize, St. Vaclav design by Frank Kysel. (*Figure 2*)
- Second prize, girl in national costume by Alfons Mucha. (*Figure 3*)
- Third prize, Provincial coat of arms by Frank Kysel, (*Figure 4*)
- Fourth prize, flying dove in octagon by Jaroslav Benda, (*Figure 5*)
- Fifth prize, provincial coat of arms by Frank Kysel, (*Figure 6*)
- Sixth prize, diagonal lion by Frank Kysel, (*Figure 7*)
- Seventh prize, men with coats of arms headdresses by Frank Kysel, (*Figure 8*)
- Eighth prize, Czech lion in post horn by Alois Mudrunka, (*Figure 9*)
- Honorable mention, Hussite knight by Pravoslava Kotik, (*Figure 10*)
- Not given an award but included in the composite essay, Jan Zizka portrait by an unknown designer, (*Figure 11*)

After the presentation of the awards, the drawings were reduced to stamp size, which resulted in the composite essay illustrated in Figure 1. The essay is printed in orange red by typography and measures $9\frac{1}{4} \times 5\frac{3}{4}$ inches. Included in the composite essay were three other designs by Alfons Mucha: In the upper left hand corner is the 50 heller redrawn design of the Hradcany stamp, later to be issued as Scott #30, Type II. Included also were a Special Delivery and a Postage Due de-

sign, last in the composite essay, extreme right, rows two and three respectively.

When reduced to stamp size, none of the drawings proved suitable for stamps.

For the first anniversary of the Republic, the Post Office issued the Legionnaires stamps (Scott #B124-129) designed by Jakub Obrovsky. They were sold to benefit orphans of fallen Legionnaires and were used only to November 31, 1919.

Alfons Mucha later redesigned the Hradcany two more times as Scott Types III and IV, finally omitting the sun entirely. These designs continued in use until June 30, 1921.

*Enlarged photographs of the individual entries
appear on Pages 53-55.*

**Photos of Engravers' Sample Sheets Now
Available to Members**

Shown in JOURNAL No. 115, on page 117, is an elaborate engraver's sample sheet donated to the Society by Rudolph Wunderlich. In response to an inquiry from Clifford Leak, Dr. Glenn Jackson, president of The Essay-Proof Society, announces that photographs of that sheet and similar ones are now available for \$1.50 postpaid, mailed flat, from Kenneth Minuse, 1236 Grand Concourse, New York, NY 10456. The photographs are approximately $7\frac{3}{4}$ inches wide and will

fit in a standard three-ring binder or can be framed for decorative purposes.

The following are available:

- Murray, Draper & Underwood 1824
- C. Toppan & Co. 1832
- Draper, Underwood, Bald & Spencer 1834
- Toppan, Carpenter, Casilear & Co. 1850
- Rawdon, Wright, Hatch & Edson as in JOURNAL No. 115

This is an unusual offer to EPS members which should not be overlooked by collectors of bank note company engravings.

Babs van Wely, a teacher at the Royal Academy of Artistic and Graphic Design at The Hague and a well-known illustrator of children's books, used the five basic elements of the world of children for the 1971 Netherlands Child Welfare stamps. She depicted earth, sky, sun, moon, and water in a naive, simplistic style.



Figure 2. First prize, St. Vaclav design by Frank Kysel.



Figure 3. Second prize, girl in national costume by Alfons Mucha.



Figure 4. Third prize, provincial coat of arms by Frank Kysel.



Figure 5. Fourth prize, flying dove in octagon by Jaroslav Benda.



Figure 6. Fifth prize, provincial coat of arms by Frank Kysel.



Figure 11. Not given an award, Jan Zizka portrait by an unknown designer.



Figure 8. Seventh prize, men with coat of arms headdresses by Frank Kysel.



Figure 7. Sixth prize, diagonal lion by Frank Kysel.



Figure 9. Eighth prize, Czech lion in post horn by Alois Mudrunka.



Figure 10. Honorable mention, Hussite knight by Pravoslava Kotik.

Forum on Essay-Proof Terminology

Editor's Note: Dr. Lynda Christian's exposition of "Problems of Defining Essays and Proofs of United States Stamps" published in JOURNAL No. 116 has struck a responsive chord, indicating that other thoughtful collectors are restive under Essay-Proof Society accepted definitions. The following reactions are published without editorial comment in the hope that they will stimulate further discussion and an eventual rewriting of our terminology, a worthy project for The Essay-Proof Society.

An Innovative Approach by Lowell Cooper

THE article by Dr. Christian (JOURNAL No. 116) refers to a situation which I, and doubtless many others, have long improvised in our own way. With the article fresh in mind, I wanted to show a diagram of the classification system for such material I devised for my own use early after the war and have more or less generally followed within my own collection for a quarter of a century. Actually a system for the classification of this material is just as easy and simple as a system for the classification of women!

Unrevised, but still I think essentially current, this classification outline has never been drawn to such extension that the ultimate minutia of subclassification has been inscribed thereon, but such minutia—at least by intent—should find a proper place within some one of the progressively broader classifications indicated. Actual extension to all the myriads of hypothetical subcategories envisions goodness knows how many—certainly scores—of named classifications. And I have invented enough names as it is! These often rather esoteric and quite nonwebsterian names conveniently carried their message to me, and I never heretofore have attempted to convey that message to another. The article invites comment, and I thought perhaps this outline,

notwithstanding its quaintly personalized nomenclature and possible obsolescence through newer studies and greater knowledge than I possess, might have the merit of a new approach, and through examination of many such approaches perhaps our Society may evolve a classification reasonably satisfactory to the hobby.

Quite obviously also an item may be classified, with equal accuracy, in either of two or more of the various minor subclassifications indicated, just as an air mail envelope may be classified either among the air mails or among the envelopes. Such classification may be determined by the general emphasis or policy of the collector or according to some significance of the item in relation to a topic of the moment.

Now to explain and exemplify as may be helpful:

DEMONSTRATION VARIETIES: Any one of a dozen words might be used. The intent is to include, as comprehensively as possible, those philatelic items related to the finished item, but invalid properly for implementing the service for which the finished item became an instrumentality.

PREPARATORIES: Self-explaining, the term is intended to include all those

items created prior to and as a progress step in connection with the manufacture of the stamp as finally issued.

PREPARATORY EXHIBITIONS: These items bear the same relation to the **EXHIBITION** varieties that the **PREPARATORIES** bear to the functionally valid finished stamps. They were created normally following the production of the finished stamp or the initial production thereof.

EXHIBITIONS: These appeared only after the initial production of the stamps valid for implementing the service involved. Unlike the preceding two categories, they are not preparatory items but end products in themselves, though invalid for performing the functions of the definitive stamp. They exist in many varieties and for many purposes. They may essentially duplicate or merely resemble the actual stamp.

Thus briefly we have three comprehensively inclusive categories into which all these interesting headaches may be classified: In general:

1:—Material preceding the finished functionally valid stamp.

2:—Material following the valid stamp and preceding the facsimiles thereof.

3:—Material resembling the design of the finished stamp and following its issue.

OR

1:—Preparatory to the definitive stamp.

2:—Preparatory to the facsimile.

3:—The facsimile.

The article refers to the Schernikows. I classify them, both die and plate and in all colors among the **NEOESSAYS**. Therein also classified I place the bicolor 1898 Trans-Mississippi, and the 90c 1869 edition of 1894 inverted. True, they all are differing subcategories—and may be subclassified as much as desired.

The Atlanta Trial Color Proofs mentioned I call **NEOPROOFS—PLATE—VARI(ent)COLOR**. The five issues of 1847 reproduction of 1875 card “proofs” I have classified as **NEOPROOFS** of the **REPRODUCTION—NUPRINTs**. The finished reproduction of 1875 I merely classify as a **REPRODUCTION—(NEW) NUPRINT**. To cover further references made to the 1847 descendants,

I call the 1858 duplicate transfer roll items **NEOPROOFS—REPRODUCTIONS—REPRINTS** and the various later issues of the “proofs” thereof on various papers **NEOPROOFS** of the **REPRINTS**, either **NORMAL** or **VARI-COLOR**. Similarly there are the various **NEOPROOFS** of the **NUPRINTS—IMITATIONS**.

The 1903 Roosevelts I call **NEOPROOFS—DIE—NORMAL COLOR**. Subclassify them further as desired. The **NEOPROOFS** are prolific yet generically homogeneous. The Roosevelt Franklin Carrier is a **NEOPROOF** of a **REPRODUCTION — NUPRINT — COMPOSITAE**; an item having no independent existence but, like the salt of an ammonium radical, existing in combination as a **NEOPROOF**. This generally covers my classification of the articles to which reference was made in the body of the article.

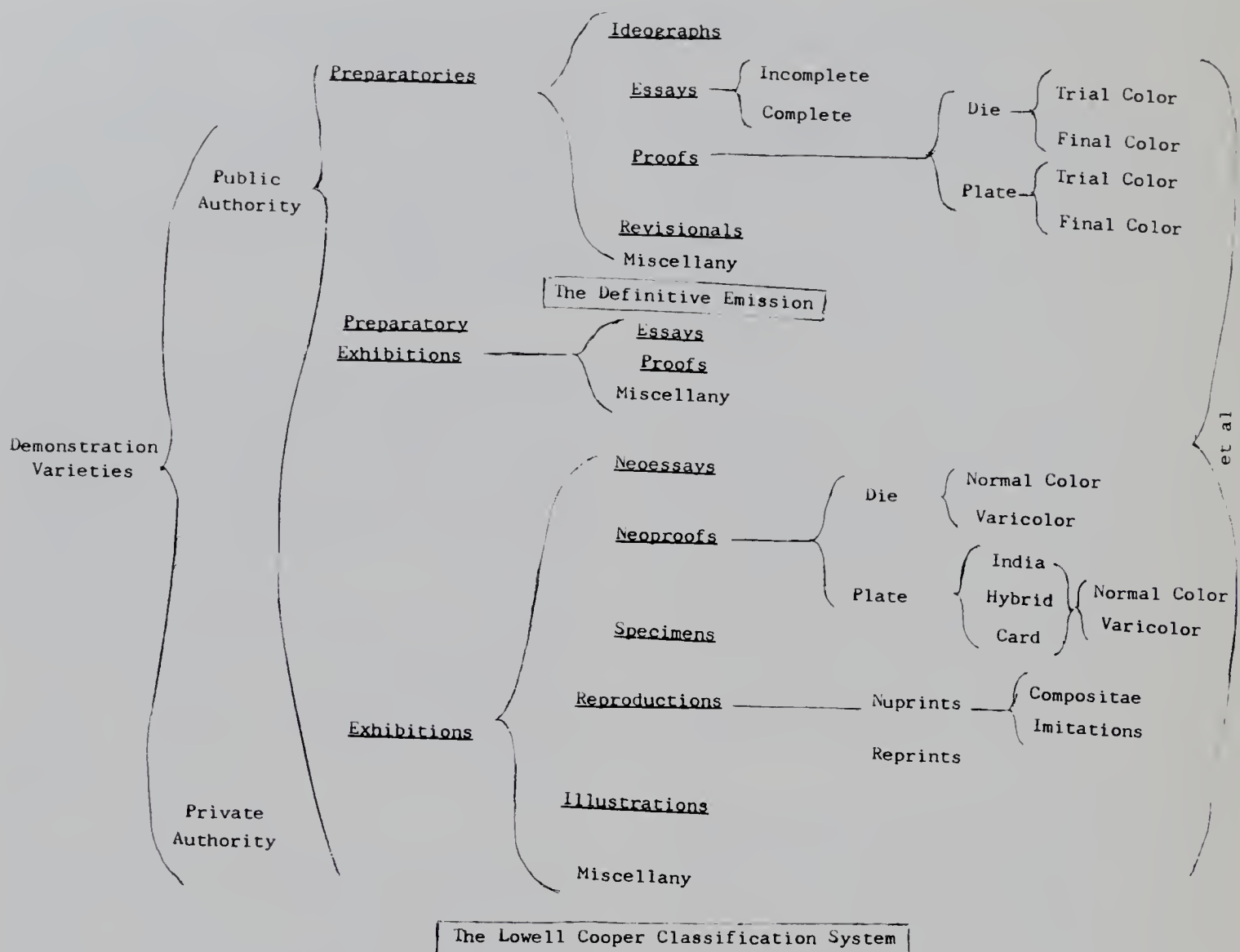
By way of explanation some of the other terms in the chart may be defined:

IDEOGRAPHS—the pre-essay sketches.

ESSAYS—The Mason and Brazer catalogs are full of typical examples.

PROOFS—are always preparatory to a functionally complete item to follow.

REVISIONALS—Here I include such things as chemical papers; the explosive caps; the 1889 sample colors; some of the unissued experimental grills on finished stamps; any alteration experimentally applied to an otherwise finished stamp; and **MISCELLANY**, a word right out of Heaven, essential—in every broad category—for including all of those items I not know if they are actually preparatories impressions on India, for example. I do am unable to identify. Some of the plate or more in the nature of specimens later issued and distributed. Worthy of note here is the fact that many of my own difficulties of classification are more correctly difficulties of identification. My own knowledge is simply insufficient. Tell me what they are and I'll attempt to classify them.



Within the PREPARATORY EXHIBITIONS we have theoretically any preparatory item designed to appear in its final state as an EXHIBITION variety. Here are the bona fide preparatory proofs for and preceding the 1875 NUPRINTS, of a number of items; also, though I have never seen them, presumably existing essays and proofs of EXHIBITION—ILLUSTRATIONS as later defined.

Within the EXHIBITIONS the NEO-PROOFS and NEOESSAYS have been illustrated. The SPECIMENS are determined not only or entirely by an overprint but by the essential purpose of the emission. For example, one area postmaster gave me some of the penalty overprinted Washington Bicentennial envelopes which he handstamped "CANCELLED." There are all sorts of Specimens.

The REPRODUCTIONS I have fairly well covered by illustration. They are the exact or intended duplications of the finished items, from the same, new or

composite plates. Here also I include impressions from electrotypes of the finished plates or even, as among the Bicycle Mail stamps, electrotpe reprints of reprints excluding the reprints themselves functional as stamps. (Here also we find both PREPARATORY EXHIBITION essays and proofs of reprints.) Among REPRODUCTIONS the catalog would list the New York Postmaster plate of nine. I have always been a bit skeptical of this classification but, if true, they are EXHIBITION NUPRINTS and the various NEOPROOFS thereof. The New Haven "Reprints" I personally classify as Neoproofs, but the distinction is relatively academic; they are all EXHIBITIONS.

The ILLUSTRATION category I initially created to include such things as the envelope color poster prepared about 1910 for posting samples of current envelopes and the 1947 Everglades stamp as officially printed on the souvenir dedication programs. (I was several years finding

one of these.) More recently (after preparation of this chart), the category should include the various Bureau and USPS souvenir printings currently popular.

Placing examples could go on forever. Any item I can so far recall in my collection can be placed in one of these three

generic and 11 more specific categories—plus the miscellanies. Excepted only are items of uncertain identification which, if authentic, I am able to classify only under DEMONSTRATION varieties or one of the miscellanies—unless of course we acknowledge one more category, the WHATSIT varieties.

Key to Trumbull Painting of Declaration of Independence

Another Opinion

Our attention has been called by Walter McIntire to an article regarding a scholar's dispute over the "key" to the Trumbull painting of the Declaration of Independence shown in JOURNAL No. 117, Page 13. The article appeared in the June 23, 1971 edition of the *New York Times* and reported on a study by Irma B. Jaffe, associate professor of art at Fordham University.

According to the article, she disputed the identity of the hatted man as Stephen Hopkins, colonial governor of Rhode Island, and suggested that he is really John Dickinson, a Quaker Congressman from Pennsylvania who refused to sign the Declaration on the grounds that it would lead to war.

The hatted man occupies position No. 23 in the key. No. 23 is currently identified as Hopkins, but Prof. Jaffe contended that the real Hopkins occupies position No. 8. Thus, he unseats Gov. George Clinton of New York, who is really the man in position No. 45, misidentified as John Dickinson.

Prof. Jaffe's findings were based on a study of a group of Trumbull drawings given to Fordham in 1943, specifically a drawing of Stephen Hopkins dated 1791. She realized that the face did not match that on the painting. Her identification of Dickinson was based on two portraits of him done by Charles Willson Peale, and of Clinton through "the long bony nose and deep-set eyes" in another Trumbull portrait.

Officials at the Yale University Art Gallery pointed to the necessity of authentication of the Jaffe theory by other scholars. Do any of our readers know of any subsequent developments in this case?

BRM

OFFICIAL UN PUBLICATION LISTS ALL DESIGNERS AND PRINTERS

The United Nations has released an attractive 31-page, 8½ x 11 booklet listing every stamp it has issued from 1951 to 1972, both for New York and Geneva. The statistical information includes names of designers and/or source of design, engraver and/or printing process, and printer for each stamp, as well as quantities printed and sold, first days of issue, and similar data. Also furnished with the edition is a large, full-color poster illustrating all the stamps. Copies are available for 50c from the UN Postal Administration, UN, New York, NY 10017.

Canadian Bank Note Proofs at Auction
Sale of the Walter D. Allan Collection by Intergold,
Oct. 27-28, 1972

(All descriptions taken verbatim from auctioneer's catalog)

SUPERB \$10. QUEBEC BANK NOTE AND MATCHING DIE PROOF VIGNETTE

\$10. THE QUEBEC BANK. June 1, 1908. Ser. 056356. Am. B.N. Almost Unc. This beautiful and popular note would be Unc. but for two minor folds near the left end, hardly visible from the face. The matching die proof vignette (showing Quebec City) is included. Two Pieces. --(750.00) 625.00

THE RARE \$50. STANDARD BANK OF CANADA NOTE AND MATCHING DIE PROOF VIGNETTE

\$50. THE STANDARD BANK OF CANADA. Dec. 1, 1890. Ser. 13463. Br. Am. B.N. Fine plus. The central vignette is "Telegraphy". The reverse is green. Less than five of this higher denomination early note are known. A nice die proof of the "Telegraphy" vignette is included with the bill. Highly desirable pair. 2 pcs. -----(750.00) 600.00

\$50. THE METROPOLITAN BANK. May 1, 1872. PROOF. Br. Am. B.N. An extremely rare item but unfortunately the vignettes left and right have been cut out. The rest of design is intact. The proof is pasted on heavy white paper. -----(150.00) 150.00

\$10. THE METROPOLITAN BANK. May 1, 1872. PROOF. Br. Am. B.N. Similar to above lot, both vignettes missing. Pasted on heavy paper. Very attractive and ornate TEN near top center. Small part of top left corner also missing -----(150.00) 150.00

\$50. THE BANK OF MONTREAL. Jan. 2, 1931. PROOF. C.B.N. Proof on cardboard, black on white (see photo) but two top corners cut off to prevent use as on actual note. Still a unique companion piece to the actual note for exhibit purposes -----(150.00) 150.00

\$100. THE BANK OF MONTREAL. Jan. 2, 1931. PROOF. C.B.N. Proof on cardboard, same as above, but bottom crest missing and one portrait different. Equally as desirable -----(150.00) 150.00

\$5. LA BANQUE NATIONALE. Jan. 1897 PROOF. Br. Am. B.N. A very attractive proof on heavy white paper, has vignette "Champlain" left, train top center and "Confederation" at right. Has SPECIMEN punch cancellation twice and "CANCELLED" in purple across bottom center. Has two creases, present in paper before printing and thin surface tear about 2" down center of note, otherwise nice AU condition. Only a few of these have ever been offered -----(250.00) 187.50

\$5. LA BANQUE NATIONALE Reverse PROOF. Br. Am. B.N. Reverse of above proof in black on heavy paper, similarly cancelled and punched. A nice companion piece to the above proof. A few minor imperfections. -----(75.00) 65.00

£5. THE ROYAL BANK OF CANADA. (Jamaica) Jan. 2, 1911. Am. B.N. PROOF. Companion to the previous lot. Some white "patches" on the front -----(400.00) 325.00

\$5. THE ROYAL BANK OF CANADA. (Barbados) Jan. 2, 1909. Am. B.N. PROOF. Has "PAY-ABLE AT BRIDGETOWN, BARBADOS" overprint on the face of the note. There are a few white "patches" on the face and some fading of the vignette -----(400.00) 205.00

\$4. THE ROYAL CANADIAN BANK. July 1, 1870. Br. Am. B.N. PROOF. Black and green proof pasted on cardboard. Uncirculated, but has two vignettes cut out and there is one tear (not readily visible). Notes of this bank are quite rare. Still desirable -----(125.00) 125.00

\$20. THE UNION BANK OF HALIFAX. July 1, 1871. Br. Am. B.N. PROOF. Black and green proof pasted on cardboard. The center vignette has been cut out and there are a few water stains. The actual notes are very rare and the design is most attractive -----(150.00) 101.00

\$10. BANK OF CANADA 1971 NOTE AND MATCHING VIGNETTE

\$10. BANK OF CANADA 1971 Issue. Ser. DK 6066666. Uncirculated. The note is nothing to write home about—in fact, the consignor went to the bank and bought it just the other day. But included with it is a DIE PROOF IMPRESSION on light cardboard of Sir John A. MacDonald. His portrait is as on the \$10 bill and the proof is signed (engraved) Yours truly John A. MacDonald. At the bottom is CANADA BANK NOTE ENGRAVING AND PRINTING COMPANY (LIMITED). It is unimpaired except for some light yellow staining at the left side (not toughing the engraving). ----- 45.00

Legitimately Altered Bank Note Dies

By Dr. Glenn E. Jackson

(An interesting article on this subject may also be found in THE ESSAY-PROOF JOURNAL No. 72, page 153, by Fred R. Marckhoff and Glenn B. Smedley.)

MANY collectors will agree with me in saying that the bank note engraving art had reached a peak of perfection in the 1870-1880 era. With the coming of color photography, offset printing, and lithography, the number of bank note engravers diminished considerably.

These men were skillful mechanics as well as talented artists. They undoubtedly had many "tricks of the trade." I have often heard it said that engraving is an exacting art in that if a mistake is made on a die it must be thrown away and a new one started. It would seem that if engravers could patch up an old die, change the boat as here illustrated, if you will, why couldn't they patch up a single error in engraving?

The Ubiquitous Steamer Albany Vignette

It is seldom that in comparing vignettes one can detect any of their tricks but in this case I believe we have found one. Sometime ago I obtained a die proof depicting the *Albany* steamer in the Hudson River with a very impressive background (Figure 1). In the lower right-hand corner is the notation in pencil, "Old Patched Up Die. J.S." The handwriting is that of James Smillie. The background being so striking, it seemed to ring a bell and looking over my vignettes I found the same background with a different steamboat portrayed exactly as the *Albany* steamer. I don't have it on a bank note; do you?



Fig. 1. Albany steamer die "patched up" by James Smillie.

The die imprint is that of Danforth, Wright & Co., New York & Philad. (Figure 2) This firm was in business from 1853 through February 1858, inclusive. It was

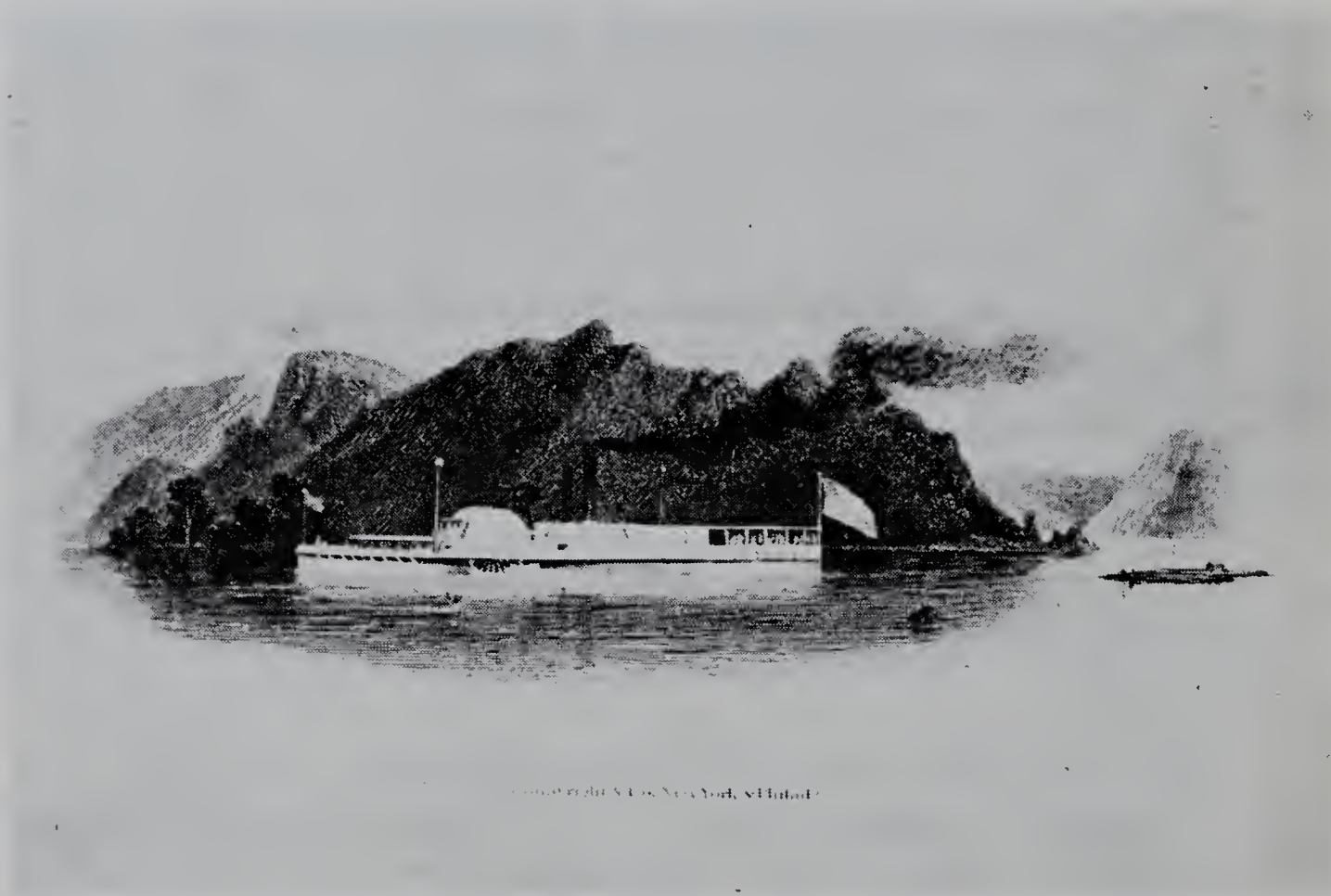


Fig. 2. Die with same background but altered steamer by Danforth, Wright & Co.



Fig. 3. Albany steamer die again slightly altered by American Bank Note Co. for the Union Bank of Cartagena, Colombia.

composed of some great talents—Moseley I. Danforth, Edward J. Danforth, Henry Perkins, James Macdonough, Samuel Stiles, Cyrus Durand, Fitch Shepard, William D. Nichols, James Wright, Frederick Girsch and Charles Harrison. It would be interesting to know which man in this illustrious group was responsible for the die. It, along with all other stock dies, became the property of the American Bank Note Co. upon formation of the "Association" on April 29, 1858.

It is fun to speculate what happened next. I imagine that in the normal course of events it was something like this: An Albany bank ordered a new series of notes and a vignette with local flavor was suggested, such as the *Albany* steamer. Since it took quite a period of time to lay out a series and engrave new vignettes, American Bank Note considered using one of their stock dies, a steamer on the Hudson. The



Fig. 4. The Albany steamer shown on a 1905 advertising post card.

chief engraver suggested that James Smillie alter the die by replacing the present engraved boat with the *Albany* steamer. A few additional engraved lines were placed in the sky and smoke. The right end of the die was shortened and the house on the island made more distinct. This was accomplished by Smillie, who did not desire to take credit for making the whole die so instead made the notation "old patched up die," etc. It is amazing that only the slightest changes were made and that one can hardly discern them in the reworking.

About 1880, American Bank Note received an order for bank notes from the Union Bank of Cartagena, Colombia, S.A. The *Albany* steamer was selected for the central vignette of the five pesos note (Figure 3). One can hardly call this a "local flavor." Figure 4 shows the *Albany* steamboat of the Hudson River Day Line as it appeared in 1905 on an advertising post card. The paddle housing had been changed; otherwise it is very close to the *Albany* of 1880.

The Bureau's All-Purpose "America" Vignette



Fig. 5. "America" vignette engraved by Charles Burt for the Bureau of Engraving and Printing.

The second altered die was produced by the Bureau of Engraving and Printing and was engraved by Charles Burt. This truly beautiful allegorical vignette entitled "America" (Figure 5) adorns early U. S. passports, striking documents measuring

United States of America

DEPARTMENT OF STATE

To all to whom these presents shall come Greeting:

I, the undersigned, Secretary of State of the United States of America,

hereby request all whom it may concern to permit Hugo Mayer a **CITIZEN** of the **UNITED STATES**

to pass and in case of need to give him all lawful Aid and Protection

Given under my hand and the Seal of the Department of State at the City of Washington the 27th day of May in the year 1889 and of the Independence of the United States the one hundred and first.

Signature of the Holder
Hugo Mayer

Signature of the Secretary of State
James G. Blaine

32 4488

Fig. 6. "America" vignette used on a passport issued in 1889.

18 x 24 inches with a watermark covering the entire area. (Figure 6) That watermark consists of a central vignette of a large eagle clutching two arrows in its claws above a ribbon with the motto "E Pluribus Unum" on it, below which is a field of stars. "United States of America" in bold letters is in an arch above the vignette, while in an arch below are the words "Department of State."

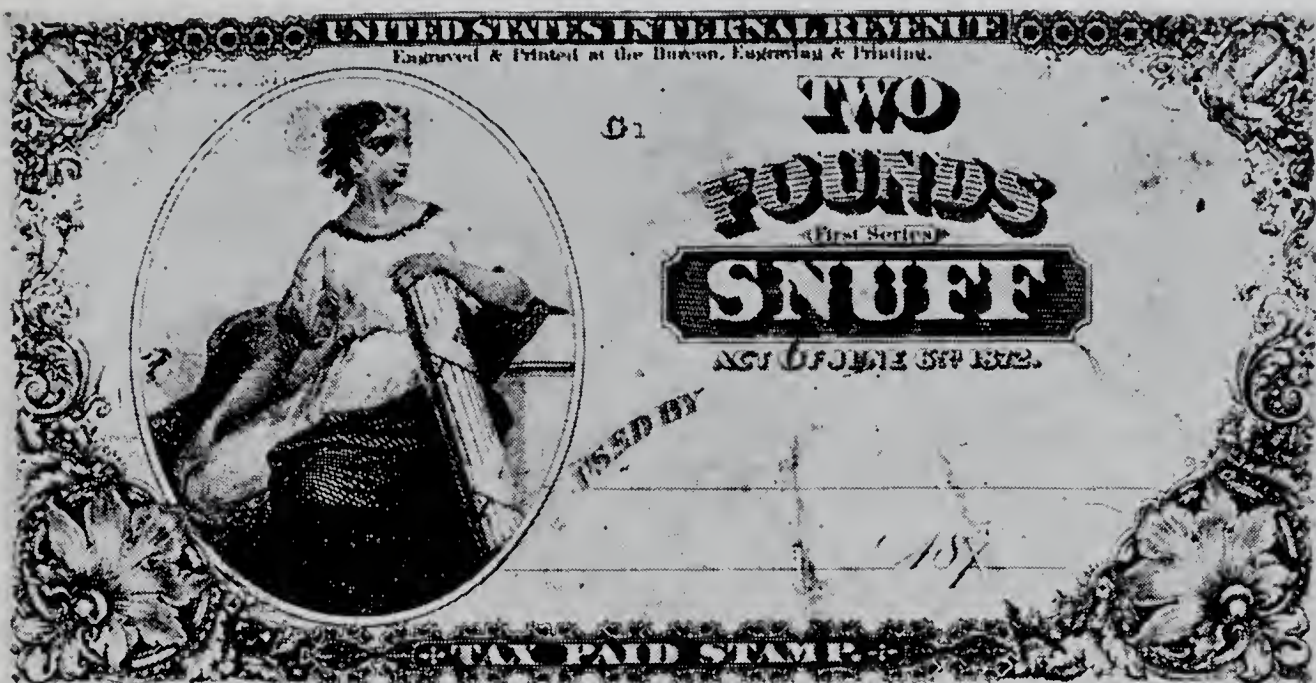


Fig. 7. Central portion of the "America" vignette utilized for a tax-paid revenue stamp of 1872.

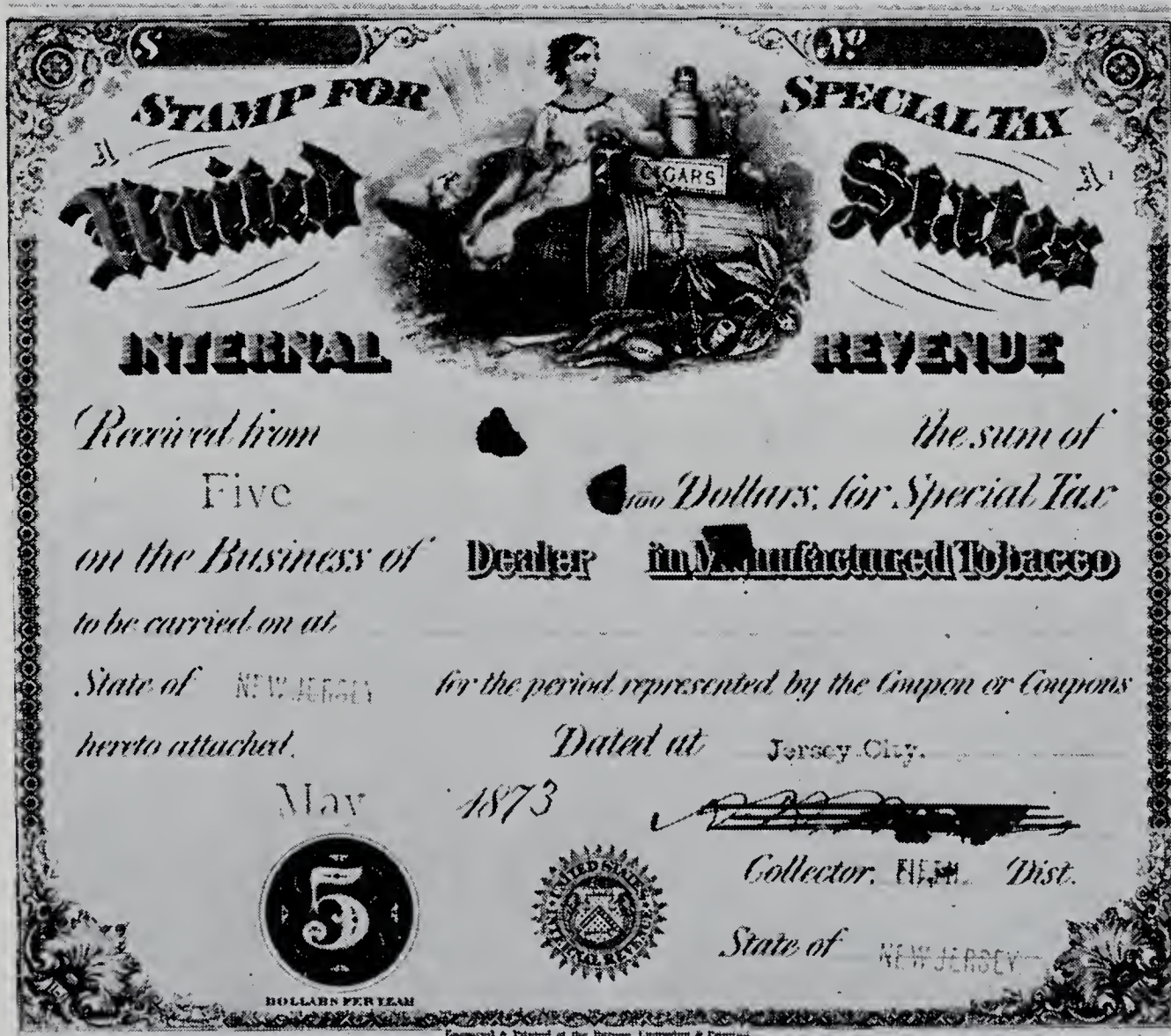


Fig. 8. The altered version of the "America" vignette used on another special tax stamp.

A portion of this vignette "America," that is, the central figure with her hand resting on the fasces (symbolizing authority), appears on the first issue, two-pound snuff stamp of 1872 (Figure 7).

During the post-Civil War period, the Bureau's engravers were working overtime trying desperately to meet the demand for engravings caused in part by many types of taxes levied to pay for the costs of the conflict. Any shortcut enabling them to produce a new engraving in much less time than would ordinarily be required was most welcome. Therefore, the right portion of the engraved die "America" was removed (the fasces and shield) and in its place was substituted a hogshead marked "TOBACCO," a box labeled "CIGARS," and a container marked "SCOTCH," along with a tobacco plant, tobacco leaves and various pipes and cigars to complete the design. Thus a new die was produced in about half the time ordinarily required.

This new die was used to produce the engraving for the stamps for special tax on the business of "Dealer in Manufactured Tobacco," (Figure 8) and "Peddler 4th Class." These stamps were used from 1873 to 1891; each year of issue was printed on a different colored paper.

The Altered Sheep Vignette

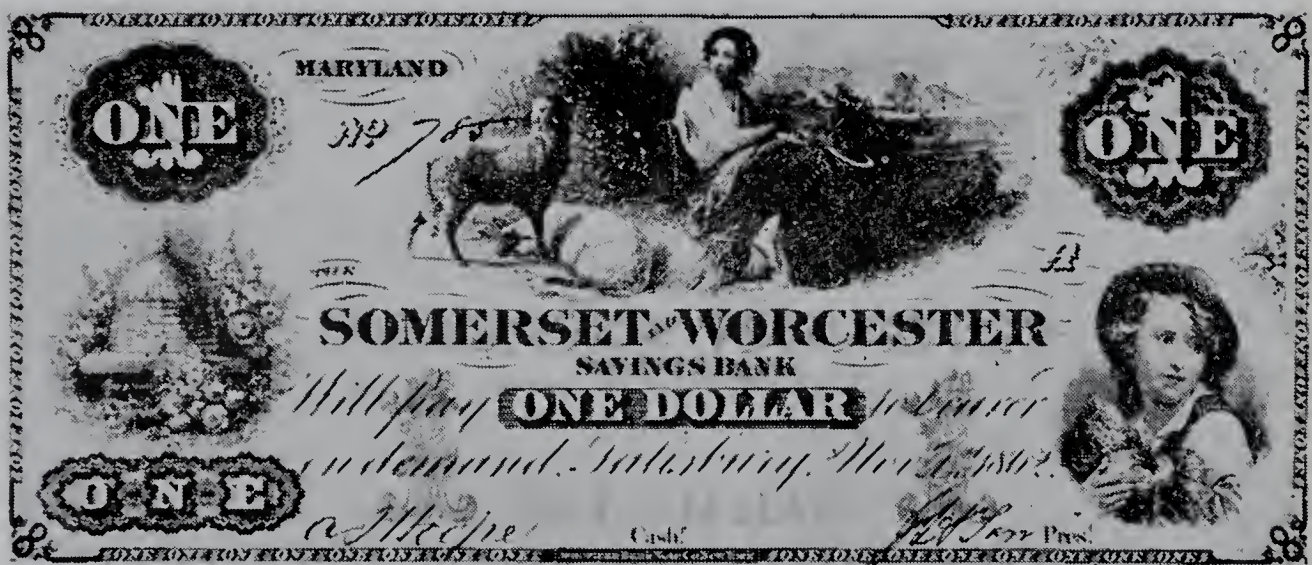


Fig. 9. American Bank Note female central vignette used on Somerset and Worcester Savings Bank note.



Fig. 10. American Bank Note female vignette slightly altered for use on a Bolivian note. Observe the difference in the sheep.

Another American Bank Note Company altered die may be discerned by comparing the central vignette on the one-dollar note of The Somerset and Worcester Savings Bank of Salisbury, Maryland (Figure 9) with that on the back of

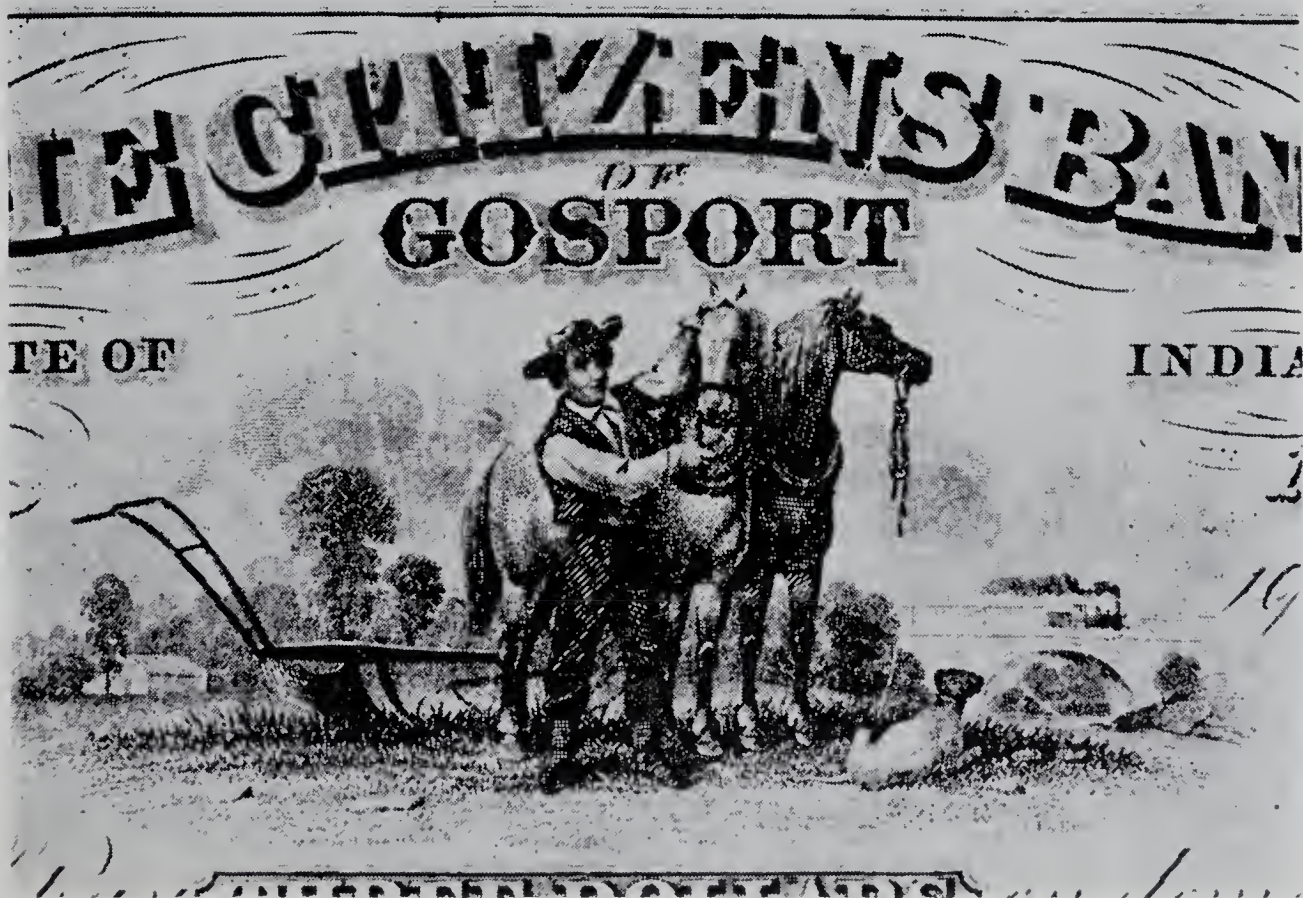
the five boliviano Banco Nacional de Bolivia note (Figure 10). In this instance I cannot see much point in the change. True, the sheep are positioned differently on each and the one on the Maryland note has a black face. Here again a new engraving was produced with a minimum amount of effort.

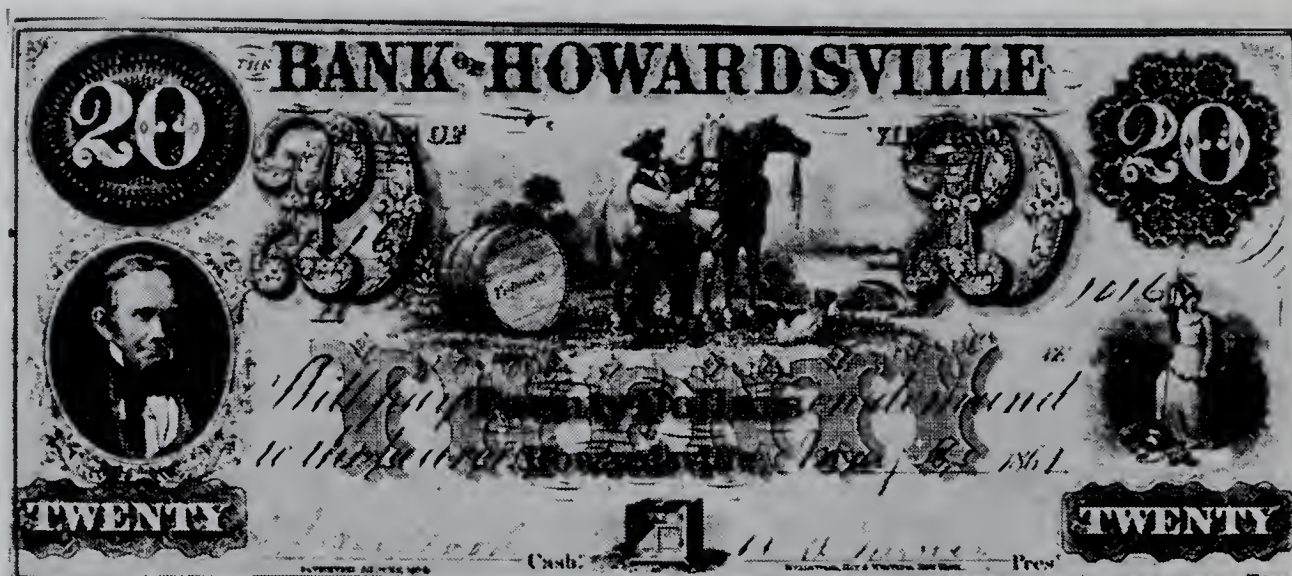
The Adaptable Farmer of Wellstood, Hay & Whiting

I have always appreciated the beautiful notes produced by the Wellstood firms (1852-1857). Here is an example of the ingenuity and ability of the transferrer and engraver to adapt an engraving to a different locale. The central vignette on the three-dollar note of The Citizens Bank of Gosport, Indiana depicts a farmer unhitching his team of horses from a plow (Figures 11 and 12). The same team of horses appears on the twenty-dollar note of the Bank of Howardsville, Virginia but most of the plow has been removed. A part of the beam remains and a hogshead marked "Tobacco" has taken its place. The farmer is now a Negro (Figures 13 and 14).

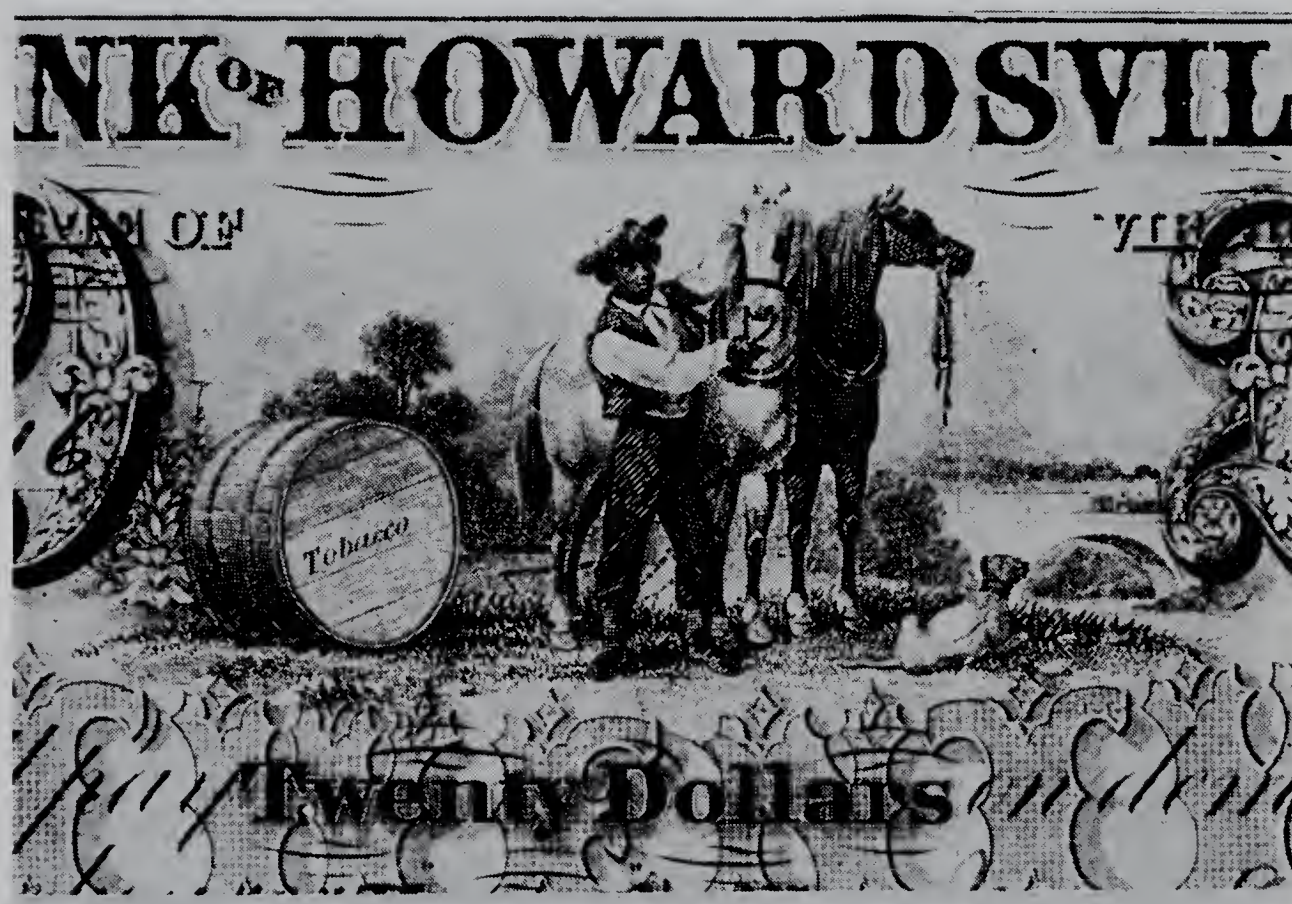


Figs. 11 and 12. Farmer and team of horses vignette by Wellstood, Hay & Whiting used on Citizens Bank of Gosport, Ind. note.





Figs. 13 and 14. Farmer and team vignette altered for use on Bank of Howardsville, Va. note.



The Alteration Process

Dr. Julian Blanchard in his article "Bank Note Dies Used for Stamps" describes the process used in altering a bank note die (THE ESSAY-PROOF JOURNAL No. 10, page 85). "The procedure, in brief, is something like this: A relief of the original die is taken upon a transfer roll, and upon this the desired erasures are effected. A lay-down from the altered transfer roll is then made on a die of soft steel, upon which additional engraving may be added, either by the hand of the artist or by the transfer roll process from another die."

In the study of a large number of notes and separate vignettes many examples of this practice have been noticed. When one makes comparisons between similar appearing vignettes, he may observe small differences between them and is inclined to conclude that they are totally different engravings. This may be a mistake and a closer examination might reveal another altered die demonstrating the adeptness of the engraver in the manipulation of his dies.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 117, Page 30)

(Photographs by Adrien Boutrelle)

II. C3. St. Pierre et Miquelon, 1908-32 (Scott Types A17-19, Yvert Types d, e, f)

HOW IT CAME

It is refreshing to finally meet with an issue which nobody criticized and everybody finds admirable or at least agreeable. The first inkling that it was to come appeared in *L'Echo de la T.* and *Coll. T.P.* in early 1905. Maury reported, "One of our subscribers in St. Pierre-Miquelon sends us the following information: the local administration is seriously occupied at the moment with a project to create a special series of stamps for this colony to replace the present ones [the Group Type]. The types will be varied, such as: dorys, a *goélette* [schooner], drying fish, view of the Barachin (a part of port of St. Pierre)." This had a very auspicious sound for a pictorial set.

Two years pass before any more is heard about it. Around March of 1907 some "essays" (probably photo reproductions of accepted *maquettes*) were made available to the press. Maury (*C.T.P.*, 1907, p. 171) saw these; he reports "They have prepared two designs, one of which represents the head of a fisherman and the other a bird of the sea; the format will be oblong. The designs adopted are superb, but what will remain of them after the engraving and printing? The example of the stamps of Reunion is still too recent to think they will do any better, which nevertheless should not be difficult."

Lemaire, who also saw them, thought they were fine and would make up for the horrors of Guinea, Guiana and Guadeloupe. A little later we find a note in *L'Ami de Timbres* (1907, p. 202) to the effect that St. Pierre had budgeted 12,000 francs for preparing three new stamps and that the local merchants would have preferred surcharges instead as they would be cheaper (—there was probably some local dissension over this but the Governor and his cabinet must have prevailed in their preference for pictorials, knowing the Ministry would likely not approve surcharges anyway). In February 1908 the *Jn. des Philatélistes* (p. 222) picked up the same story about the colony budgeting 12,000 francs (in 1905?) but added that they had already been waiting a long time for the stamps and now the engraver who was preparing the dies had just died so a further delay in the issue would result; again it is mentioned that the local merchants were grumbling and had suggested a provisional surcharge would be cheaper, quicker and please collectors more (—these were the merchants who had profited so greatly from speculation in the surcharges of 1885-92).

Towards the end of 1908 the third "essay" (proof?) was released; then Maury could announce (*C.T.P.*, 1908, p. 363) that the set would have three types: the fisherman's head, a sea-gull, and a boat; he thought the stamps would come out very soon.

When in late January or early February, 1909 the stamps had appeared, Lemaire revealed his disappointment, saying they give "a piteous impression compared to the essays (*maquettes*?)." Maury commented that the whole set of 13 values had come



Fig. 1. Master-die proof in black on India paper of Fisherman's Head Design. (This and other proofs shown here have been somewhat trimmed so that we cannot tell if there were any marginal control punches.)

out "all at once" (this being unusual for colonies' issues) and confirmed that the three types were as indicated previously, all in large oblong format, bicolored with designer's signature "C.J. Housez, Del." or "C.J.H.." Beyond describing the subjects in some detail, no further comment (*C.T.P.*, 1909, p. 76).

THE THREE DESIGNS

a). *The Fisherman's Head*, for low denominations, in large horizontal format. The central subject is surrounded by a circular double-ringed band inscribed (in color on white) with name of the colony (top) and POSTES (below), giving the effect of a medallion. The smiling fisherman has a mutton-chop beard that extends down onto his collar, and he wears a sou'wester type of hat called a *suroit* in French. The background around his head is shaded with slanted ruling, grading to solid at top left and lighter to lower right. The framework is complex; only a double rule runs completely around as a border. The upper corners have a wide ruled-band with stylized fanning curlicues inside them extending to the medallion. Two circular cartouches, one at each side, carry an ornate RF (left) and the denomination numeral (right), white on color. The lower corners appear to be stylized representations of the wavy sea surface, with art nouveau touches. C.J. HOUSEZ, DEL., the designer's name, appears in the lower left corner.

b). *The Bird Over The Sea*, for middle denominations, in large horizontal format. The subject space extends completely across the stamp. A bird in flight, which has been variously described in the literature as a seagull, albatross, or fulmar petrel, soars gracefully over the wavy ocean surface, its wing tips touching the right and left borders; in the distance sailing vessels and a point of land can be made out. The sky is a mottled overcast (shaded with varied ruling). A narrow solid-color band with several light rules just inside it forms the border frame. An arched cartouche across the top has the colony name (white) inscribed, and a fancy short cartouche centered at bottom has POSTES (color). At lower left a shell-shaped cartouche has an ornate RF, and a similar one at lower right the numeral, both in color. C.J. HOUSEZ, DEL. is inscribed in lower left border.

c). *The Fishing Schooner*, in large horizontal format, for the high denominations. The subject is enclosed in a circle of heavy rope, and again gives a medallion effect. A two-masted sailing vessel, its square sails fully unfurled, glides over the choppy sea headed to the left. The boat is called a schooner in many catalogues, but Rayl in his book *Ships on Stamps* (A.T.A.) says it is a brigantine. It is the type which has been



Fig. 2. Master-die proof in black on India of the Ocean-Bird Design.



Fig. 3. Master-die proof in black on India of the Fishing Schooner Design.

used for Grand Banks codfishing, some of which were based at St. Pierre. The background sky is ruled to show overcast clouds. The framework is rather elaborate. There is only a thin outside border line, inside which space not taken up with cartouches and ornaments is ruled. At top in left and right corners are sea shells ("*coquilles de Saint-Jacques*" according to one source); an arched cartouche across the top carries the colony name (in color). Fancy cartouches at sides of the subject contain the ornate RF (left) and numeral (right), incolor. In bottom center is a cartouche for POSTES (color). In the lower corners and sides are stylized codfish with gaping mouths and tails gracefully curved upward. The designer's initials C.J.H. are in the lower left of the center subject.

In the division of the colors on these designs (two-part dies), the numerals and RFs are in the same color as the center subjects; the backgrounds to the subjects are in the same color as the subject except on the ocean-bird design, giving an effective contrast. The colors of all but several of the late issues (1928-30) are harmonious and generally contrasty; usually on each stamp one color is deep, the other light or bright.

CAUSERIE

Although Lemaire thought the stamps did not do the original *Maquettes* justice, the stamps are nevertheless very attractive. This can be attributed as much to the colors as to the charming designs and ornaments, and in spite of the filled-up engraving and lack of marked silhouetting. The contrast of the solid-color areas (chiefly numerals

and RF) with shaded areas and use of contrasty colors seems to compensate for the limited amount of white space.

Subjects more appropriate to the environment and life of the colony could hardly have been chosen. Of the three designs, the ocean-bird is unquestionably the best, the graceful cameo-like subject dominating the stamp and the ornaments minimized. In 1909 *La Circulaire Philatélique* (pp. 69-72, 118-9) published a lengthy *causérie* (informal discussion) on this issue in a vein which would gladden the hearts of the present-day topical collectors—it uses the designs to bring up information on history, geography, and economy of the colony and gives us a few tidbits about the subjects we might otherwise never know. We are told the fisherman is a *Bas-Breton*, that there were 200 schooners of the type pictured that were based at St. Pierre, and that the shells in the corners of the schooner design are of a variety known as “Saint-Jacques” (which are what we call scallops). The author (Lemiure?) also has some interesting and apt comments on the designing—the cartouche around the fisherman’s head looked to him like a pretty postmark. He liked the 20c and 25c best for colors. The RF on the bird design was less elegant than on the fisherman type. The codfish ornaments on the schooner design look like classical dolphins.

HOUSEZ?

C.J. Housez, the designer, is not an artist for whom we can find any biography, and he did not make any other colonial designs. But he had a good taste, more up-to-date than the previous designers in his use of art nouveau style in ornaments. The choice of plain cartouches for the colony name, however eclectic, was probably a good judgement for offsetting the other fancy work. We would like to think he (or the engraver?) chose to shade-in the sky backgrounds to convey an impression of the prevailing cloudy and stormy weather of the region. The schooner could have been shown more dramatically, heeling in the wind and waves, but the fishy atmosphere is there.

It is regrettable that the original *maquettes* are not available to compare with the engravings. No engraver’s name has been connected with this issue. The fact that the engraver who started on the task died before it was finished would rule out Puyplat as a possibility, and indicate that probably two engravers worked on the designs—unless they started all over again with a new one. But if so, we do not see any noticeable differences in the character of the engraving between the designs, perhaps because the designer’s *maquettes* were scrupulously copied or didn’t give much opportunity for different techniques. The engraving was well done, avoiding stippling and close rulings that don’t come out well in typo.

In the last analysis, the colors and careful printing of this issue are important factors in their success. Only the printings after 1922 show effects of wear, poor paper and some unfortunate colors.

THE PROOFS

Proofs that we have seen and that have been reported consist of only two types: the master-die proofs in black on India (two die parts struck ensemble, no surrounds) and the trial color proofs on ordinary white or creamy paper without value numeral, some with control punches, serial and ink numbers. We are fortunate to possess a large number of the color proofs, which permits one to see the many combinations and the great range of tints and shades tried for each hue. Moreover, these color proofs are extremely beautiful. The series numbers run up to over 64, indicating the large number of trials made to find suitable colors. We dare say that some of the colors or combinations not used were more attractive than some selected, but of course there were constraints on the choice in order to avoid too similar colors on different denominations and to preserve certain colors for the basic rates. We will attempt to list the colors seen and reported just to give one an idea of the range:—

FISHERMAN'S HEAD TYPE

<i>Colors</i>	<i>Series No.</i>	<i>Punches</i>	<i>Misc. Notes</i>
Sage Green and Dark Red Brown -----	#2	x	-----
Blue Green and Black -----	#3	x	-----
Green and Red Brown -----	#6	x	Ink Nos.
Red and Brown -----	?	?	Not seen
Deep Red and Brown -----	#8	x	-----
Brown Red and Brown -----	#10	x	Ink Nos.
Light Red and Brownish Orange -----	?	?	Trimmed
Rose and Green -----	?	?	
Reddish Maroon and Sage Green -----	?	?	Trimmed
Light Brown and Deep Violet -----	?	?	Trimmed
Light Brown and Brown -----	#12	x	Ink Nos.
Olive Brown and Light Brown -----	?	?	Trimmed
Brownish Orange and Pink -----	?	?	Trimmed
Violet Brown and Reddish-Rose (issued 15c color) -----	?	?	Trimmed
Violet and Brown -----	#20	x	-----
Deep Violet and Green -----	?	?	Trimmed
Olive and Brown -----	?	?	Trimmed
Blue and Brown -----	?	?	Trimmed
Blue and Red -----	?	?	Not seen

OCEAN BIRD TYPE

Orange and Brownish Red -----	?	?	Trimmed
Orange and Red -----	?	?	Not seen
Deep Orange and Deep Brown -----	#26	x	-----
Deep Orange and Black -----	#28	x	Signed ;
			Ink Nos.
Brown and Light Red -----	?	?	Trimmed
Brown and Blue (issued 30c color) -----	?	?	Not seen
Brown and Black -----	#31	x	Signed ;
			Ink Nos.
Brown and Dark Brown -----	#32	x	Signed ;
			Ink Nos.
Red and Blue -----	?	?	Trimmed
Blue and Olive -----	?	?	Trimmed
Violet and Pink -----	?	?	Trimmed
Light Olive and Light Blue -----	?	?	Trimmed
Green and Red -----	?	?	Not seen
Green and Brown -----	?	?	Not seen

SCHOONER TYPE

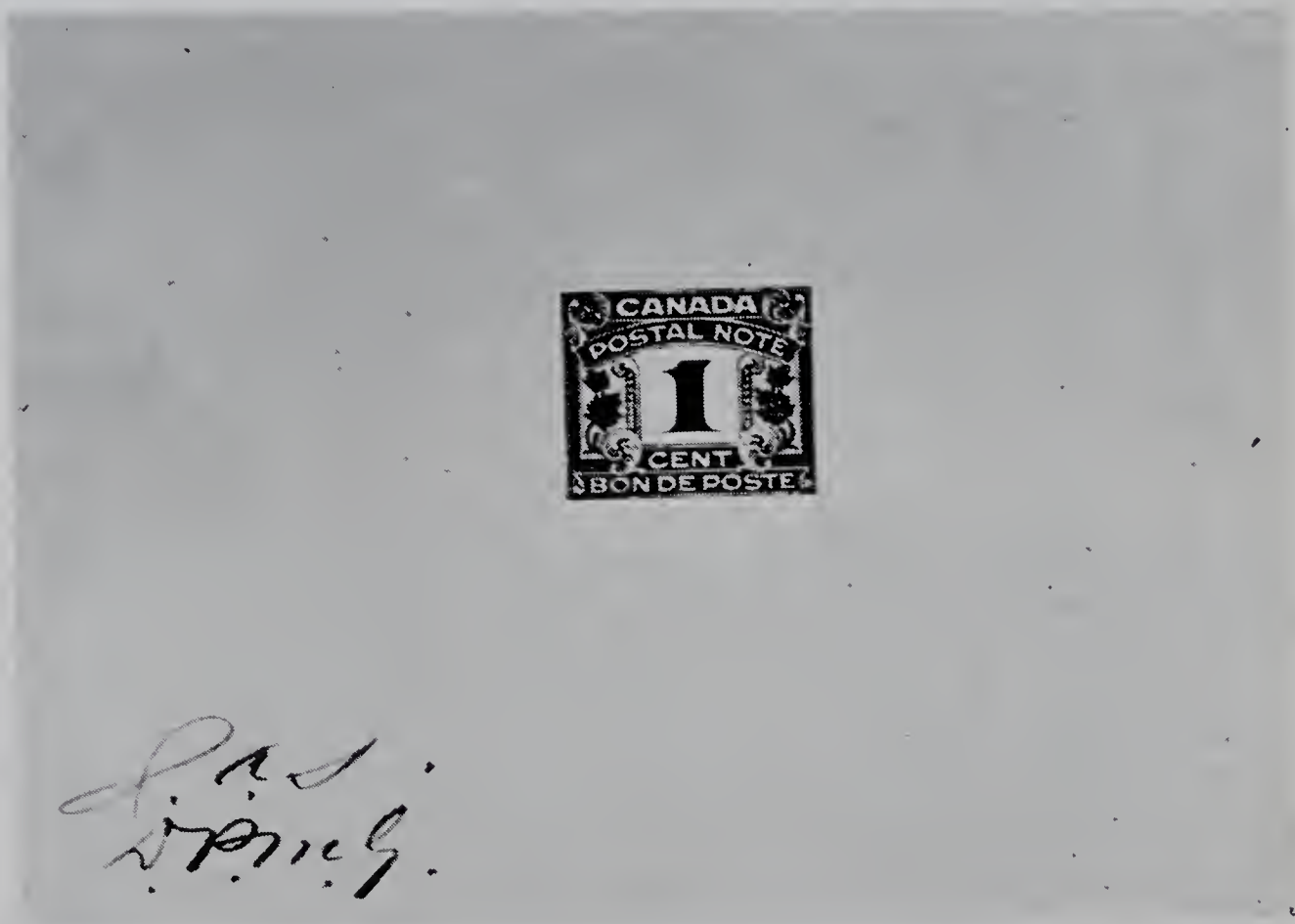
Blue and Brown -----	#48	x	-----
Violet and Black -----	#49	x	-----
Violet and Red -----	?	?	Trimmed
Light Blue and Olive Brown -----	?	?	Not seen
Green and Blue -----	?	?	Not seen
Green and Brown -----	?	?	Trimmed
Green and Red -----	?	?	Trimmed
Orange and Green (issued 10c/5fr colors) -----	?	?	Trimmed
Orange and Lilac -----	?	?	Not seen
Brown and Light Green -----	?	?	Trimmed
Brown Red and Violet -----	None	x	Ink Nos.
Brownish Red and Brown -----	?	?	Trimmed
Red and Light Brown -----	?	?	Trimmed
Violet and Red -----	?	?	Trimmed
Red and Olive -----	#64	x	-----

Note that there were only three of these proofs with colors approximating the issued ones in the given design. Many of the proofs had been trimmed to some extent so that it was not possible to say whether punches and series of ink numbers were originally on them. For other proofs not seen such information was not reported. The series numbers appear to go in sequence through the three designs.

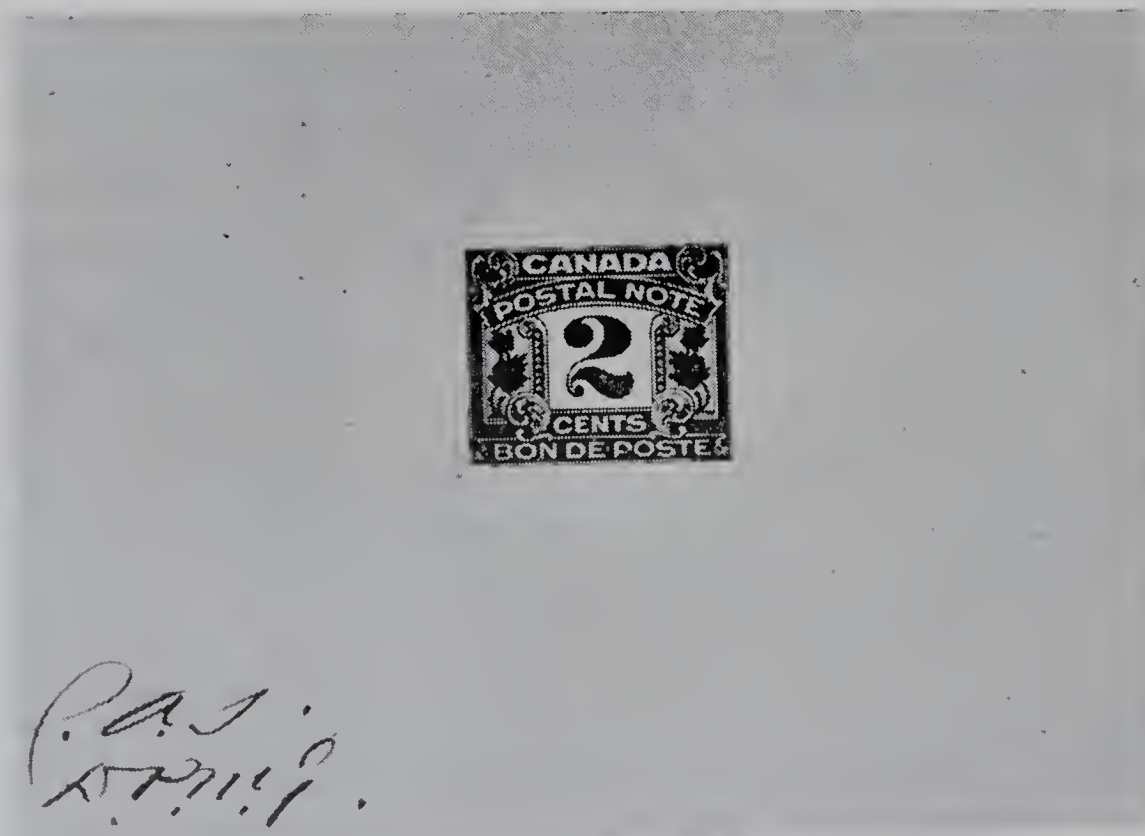
(To be continued)

Canadian Postal Note Proofs

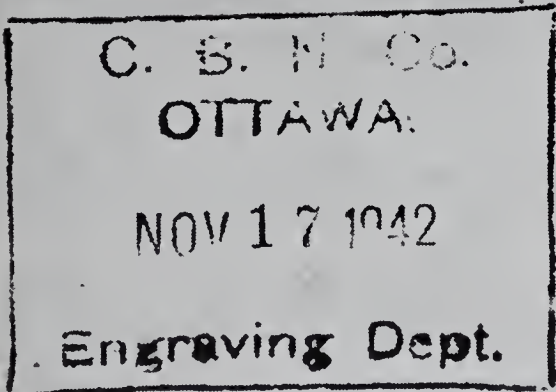
AS RECORDED in the report of The Essay-Proof Society meeting of April 12, 1972, Dudley Atwood displayed "large die proofs of the Canadian Postal Note stamps of 1940, the 1, 2 and 10-cent denominations." We now are able to illustrate these plus a 25-cent denomination.



Proof impressions initialed by Atwater



The 1c brown and 2c olive are initialed on the front by J. Atwater, deputy Postmaster General for some 30 years. On the backs are official handstamps, also illustrated



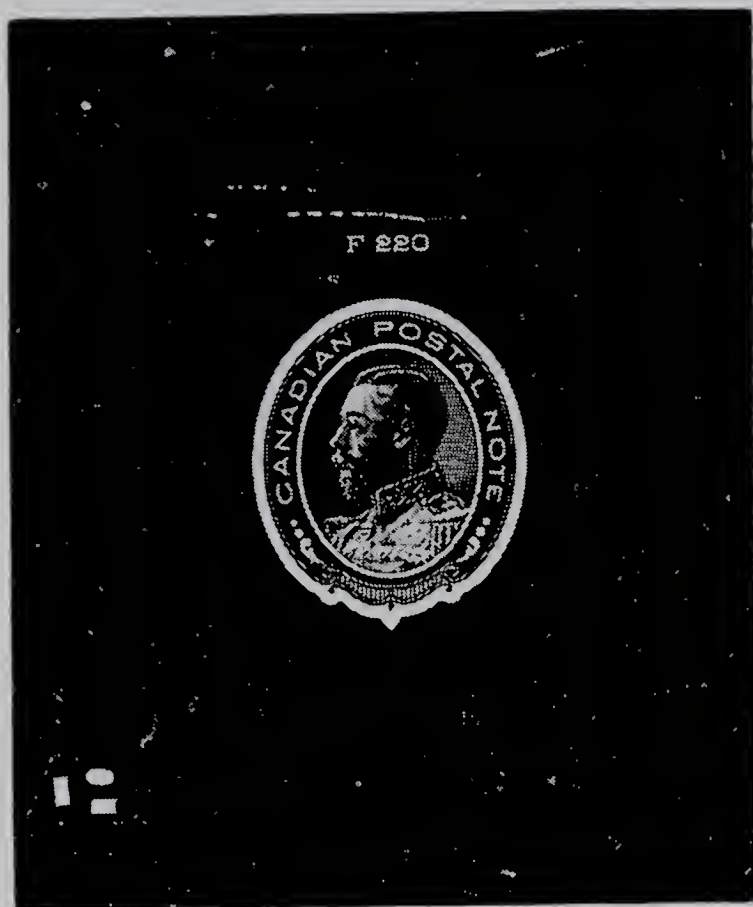
Official handstamps applied to backs of the proofs

here. Both were applied by the Canadian Bank Note Co. Not shown is a rectangular boxed stamp reading "ASSISTANT/DEPUTY/Nov. 17, 1942/POSTMASTER GENERAL" which was applied to the front of the 10c and 25c. The latter two proofs are in black and red respectively.

The 1c and 2c proofs are on trimmed cardboard and mounted on cards 122 mm. wide by 113 mm. high with a protective flap hinged on the top to fold down.

Postal note stamps were issued from 1932 to 1938 (at least) to make up odd amounts on postal notes. Since they were redeemed by the government, they cannot be secured in used condition. The two higher denominations were used as postal scrip stamps to make up small remittances, redeemable at the post offices. They were issued in slate and orange respectively. The 1c, 2c and 5c were first issued in blue; later the 1c was changed to brown and the 2c to olive.

Also shown by Mr. Atwood were the typographic postal note proofs with heads of Victoria and Edward VII respectively. More information about these is solicited.



What do you know
about these essays?

Collector's Reminiscences Include Essay-Proof Information

Readers of the British magazine *Stamp Collecting* may recall a recent series by Peter Beresford called "Journal of a Stamp Collector." The articles were a combination of personal reminiscences of an on-going philatelic life plus useful bits of information about the items he collected and such things as his stampic weekends and latest album purchases. The author combined an engaging style of writing with solid scholarship to produce a work that can be read for pleasure or fact. Would that more collectors decided to write such "journals"; this one, at least, deserves best-seller status.

The articles have now been brought together in a beautifully produced, 7 x 10, soft-bound book of 59 pages with a colorful cover. It is well illustrated with the items Mr. Beresford fancies, and since he fancies among other things the essays and proofs of 19th century Britain, especially the Penny Black, the entire work is of special interest to EPS members. It is available for 50p. plus postage from Harris Publications, 42 Maiden Lane, London WC2E 7LL, England.

Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 116, Page 169.)

Note: The illustrations show some listed items with overprints which are not included in the listing. This is because the listing is restricted to items in the 1968 "find," but the opportunity has been taken to illustrate some with the rare overprint type 2 which were probably circulated as samples much earlier.

Stamp	Color	Plate Format	Refer- ence Number	Over- print Type	MS	
					Perfo- rated	Punched
COUNTRIES IN ASIA						
China						
1898						
½c.	Indigo	?	607	—	—	—
1c.	Grey-blue	?	600	—	—	—
2c.	Pink	?	601	—	—	—
Composite sheet, ½c. (3) + 1c. (3)=2c. (3)	Grey-blue	3 x 3	600	1	X	X
Ditto				1	X	—
Ditto	Pale blue	3 x 3	?	1	X	X
Ditto	Pink	3 x 3	601	1	X	X
Ditto				4	X	X
Ditto			4 + 1	(8)	X	X
Ditto	Indigo	3 x 3	607	1	X	X
Ditto				4	X	X
4c.	Blue-green	?	6—	—	—	—
5c.	Vermilion	?	603	—	—	—
5c.	Brown		605	—	—	—
Composite sheet, 4c. (3) + 5c. (3) + 10c. (3)	Blue-green	3 x 3	6—	1	X	X
Ditto				4	X	X
Ditto	Vermilion	3 x 3	603	1	X	X
Ditto				4	X	X
Ditto			4 + 1	(8)	X	X
Ditto	Brown	3 x 3	605	1	X	X
				4	X	X
20c.	Ochre	?	607	—	—	—
30c.	Claret	?	608	—	—	—
50c.	Slate-purple	?	606	—	—	—
Composite sheet, 20c. (3) + 30c. (3) + 50c. (3)	Slate-purple	3 x 3	606	1	X	X
Ditto				4	X	X
Ditto	Ochre	3 x 3	607	1	X	X
Ditto				4	X	X
Ditto	Claret	3 x 3	608	1	X	X
Ditto				4	X	X
\$2	Purple and yellow	?	?	—	—	—
\$2	Carmine and yellow	?	?	—	—	—
\$5	Deep blue and yellow	?	610	—	—	—
Composite sheet, \$1 (3) + \$2 (3) + \$5 (3)	Deep blue and yellow	3 x 3	610	1	X	X
Ditto	Purple and yellow	3 x 3	?	1	X	X
Ditto				4	X	X
Ditto	Carmine and yellow	3 x 3	?	1	X	X
1909 Temple						
7c.	Black and ultramarine	?	864	—	—	—
Composite sheet, 2c. (3) + 3c. (3) + 7c. (3)	Black and ultramarine	3 x 3	864	1	X	X
1913						
Junk 10c.	Deep blue	?	781	1	—	—



China 1898 Composite Sheet

Sower 16c.	Mauve	?	769	—	—	—
Ditto	Green	?	783	—	—	—
Ditto	Carmine	?	922	—	—	—
Composite sheet, 15c. (2) + 16c. (2) + 20c. (2) + 30c. (2) + 50c.	Mauve	3 x 3	769	1	X	X
Ditto	Green	3 x 3	783	1	X	X
Ditto	Carmine	3 x 3	922	1	X	X
Postage Due 1913						
4c.	Carmine	?	767	—	—	—
Composite sheet, 4c. (3) + 5c. (3) + 10c. (3)	Carmine	3 x 3	767	1	—	X



1898 China 1913 1898

Iraq

Children's Association label 1f.	Brown	—	3012	1	X	—
Ditto				1	X	X

Thailand

1883 Essay	Black	?	?	—	X	—
Ditto	Carmine	?	295	—	—	—
Ditto		3 x 3	295	1	X	X
Ditto	Indigo	?	?	—	—	—
Ditto		3 x 3	?	1	X	X



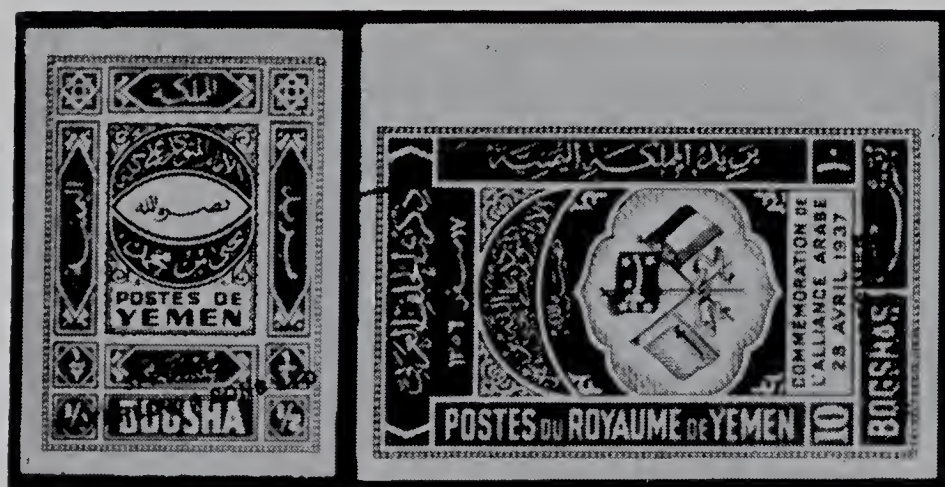
Thailand 1883 (item at right is an essay)



1926 Thailand 1925 1912

1883 Issued						
1 solot	Black	?	?	—	X	—
Ditto	Sepia	?	297	—	—	—
Composite sheet, 1 solot (3) + 1 att (3) + 1 sio (3)	Sepia	3 x 3	297	1	X	X
1 sik	Black	?	?	—	X	—
Ditto	Deep blue	?	298	—	—	—
Ditto		3 x 3	298	1	X	X
1 salung	Black	?	?	—	X	—
Ditto	Red	?	?	—	—	—
Ditto	Bright blue	?	295	—	—	—
Ditto		3 x 3	295	1	X	X
Large Revenue 1f.	Black	?	?	—	X	—
Ditto, 1?	Deep green	?	299	—	X	—
Ditto, composite sheet, 1 seeo + 1 seek (2) + 1 fuang (2) + 1 slung (2) + 1 tical (2)	Deep green	3 x 3	299	1	X	X
1917						
2s.	Purple	?	953	—	—	—
Composite sheet, 2s. (3) + 3s. (2) + 5s. (2) + 15s. (2)	Purple	3 x 3	953	1	X	X
10s.	Ultramarine	?	954	—	—	—
Ditto		3 x 3	954	1	X	X
1b.	Black and vermillion	?	953	—	—	—
Ditto		3 x 3	953	1	—	X
1920						
10s.	Purple-brown and blue-green	?	955	—	—	—
Ditto		3 x 3	955	1	X	X
1925 Air						
5s.	Ultramarine	—	1166	1	—	—

Ditto				1	X	X
10s.	Black and carmine	—	1196	1	—	—
Ditto				1	X	X
10s.	Black and green	—	?	1	X	X
1b.	Black and lake	—	1165	1	—	—
Ditto				1	X	X
1926 Anniversary						
5t.	Black and blue-green	—	1234	1	—	—
Ditto				1	X	X
10t.	Vermilion and sepia	—	1276	—	—	—
1928						
15s.	Scarlet	—	1314	1	—	—
Ditto				1	X	X
80s.	Black and blue-green	—	1322	1	—	—
Ditto				1	X	X
20b.	Black and deep brown	—	1319	1	—	—
Ditto				1	X	X
1932						
2s.	Deep blue	—	1485	1	—	—
Ditto				1	X	X
10s.	Greyish green	—	1484	1	—	—
Ditto				1	X	X
1b.	Deep purple	—	1486	1	—	—
Ditto				1	X	X
1951 United Nations						
25s.	Carmine	—	3201	1	X	X
Revenue Stamps						
Elephant ?b.	Olive and Slate	—	1467	1	X	—
Ditto				1	X	X
Goddess 10s.	Indigo	—	1648	1	X	X
Ditto, ?b.	Lake	D/P	1663	1	—	—
Ditto				1	—	X
Ditto, 50s.	Emerald	—	3170	1	X	X
Ditto	Grey-purple	—	3171	1	X	X



Yemen 1938-40

Yemen

1939 10b.	Green and carmine	—	2019	5a	—	—
Ditto				1	X	X
1940 1/2b.	Black and green	—	2020	5a	—	—
Ditto				1	X	X
Consular Fee 5b.	Orange	—	2021	5a	—	—
Ditto				1	X	X

(To be continued)

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Vahan Mozian Inc., New York, N. Y. Sale of Oct. 17-20, 1972

United States

By Falk Finkelburg

Essays

1861	3c orange-brown, large die essay	Brazer 56E-Ad	9.50
	3c violet on green, 48 x 52mm.	Brazer 56E-Ag	18.00
	5c green 65 x 65mm.	Brazer 57E-Ar	16.00
	5c orange	Brazer 57E-Ar	16.00
	24c Vignettes in 3 diff. colors	Brazer 60E-Aa	22.00
	90c vignette in orange on green bond	Brazer 62E-Acc	21.00
	90c scarlet	Brazer 62E-Ae	21.00
	90c scarlet, large die	Brazer 62E-Ae	21.00
	90c olive-brown, complete die	Brazer 62E-Ak	34.00
	90c Premiere Gravure impression on transparent stamp paper	Brazer 62E-Bg	130.00

Proofs

	3c bistre-yellow, Justice Dept. trial color proof on card		
		027TC4 (10.00)	16.00
1870	6c carmine, with bottom imprint & plate 21, block of 12, position 5, stamp has a tear, yet a fine item, rare	..148P3 (225.00)	200.00
	1c-60.00 small die proofs from the Roosevelt book		
		PR9P-32P, 81P2 (140.00)	140.00
1897	10c blue Universal Postal Congress	E5S (60.00)	92.50

H. R. Harmer, Inc., New York, N. Y. Sale of June 20-22, 1972

United States

By Falk Finkelburg

Figures in parenthesis () are Scott's Specialized Catalog prices.

Essays

1869	Pictorials		
	1c orange-brown, small numerals, horiz. pair, imperf, gummed	Brazer 122E-De	30.00
	2c three colors, 3c four colors, 12c dull violet perf., grilled and gummed	Brazer 113EDE, 114E-Ch, 117E-Ce	70.00
1898	Trans-Mississippi		
	1c-\$2 set bi-colored die essays die sunk on card (approx. 200 x 150mm.) The 2c and \$2 have transposed centers	285-EE-293ED	600.00

Proofs

1901	Pan-American 1c-10c set, die proofs die sunk on card (approx. 200 x 150 mm.) 294-299P1 (600.00)	450.00
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J. N. Sissons Ltd., Toronto, Canada. Sale of Jan. 31, 1973

Canada

By Kenneth Minuse

1859-64	3c deep rose, plate proof on India, a pair	20P3	\$50.00
1870-93	5c olive-green, plate proof on card, a pair	38.P4	55.00
1897-98	½-10c complete set plate proofs on card	66-73P4	100.00
1897-98	3c red, large die proof on India	69P1	60.00
1898-1902	3c carmine, large die proof on white wove paper with Die No. F118 & imprint	78P1	90.00
1914	7c brown, Macdonald-Cartier large die essay	E4C	240.00
1914	20c purple, Macdonald-Cartier large die essay	E7B	300.00
1912-25	10c dark violet-brown, large die proof with Die No. F218 & imprint	116P1	240.00
1928-29	2c green, large die proof	150P1	80.00
1928-29	2c violet, trial color large die proof	150TC1	80.00
1930-31	1c-\$1 complete set small die proofs on thick white glazed paper	162-177P2	370.00
1935	1c green, small die proof on white surface card	211P2	60.00
	2c deep orange-red, small die proof on white surfaced card	212P2	40.00
	3c deep orange-red, small progressive die proof	213PX-4	40.00
	3c dark red, large die proof with Die No. XG590 & imprint	213P1	135.00
	5c green-blue, large die proof with Die No. XG591 & imprint	214P1	130.00
	10c dark green, large die proof	215P1	100.00
	10c dark green, small die proof on white surfaced card	215P2	40.00
	13c dark red violet, large die proof	216P2	50.00
	10c carmine-rose, large die proof	223P1	110.00
	13c dull blue-violet, large progressive die proof	224PX-A	110.00
	13c dull blue-violet, large die proof	224P1	85.00
	20c red, trial color large die proof	225TC1	85.00

Postage Dues

1930-32	1c-10c dark violet, complete set small die proofs on thick white glazed paper	J6-10P2	140.00
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Officially Sealed

1879	brown, proof on card	OS1P4	55.00
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Newfoundland

1897-1901	1c carmine, plate proof on India, a pair	79P3	25.00
1911	1c-15c black, complete set trial color plate proofs on card	104-114TC4	95.00
1938	2c-7c complete set unfinished large die proofs	245E-A, 245E-B, 245E-C, 246PX-A, 246PX-B, 247PX-B, 247PX-C, 247PX-D, 248PX-A, 248PVC	190.00
	2c black, large progressive die proof	245PX-A	45.00
	2c black, trial color large die proof on white wove paper with Die No. 1238	245TC1	50.00
	3c carmine, large progressive die proof	246PX-A	50.00

United States

By Falk Finkelburg

Robert A. Siegel, Inc., New York. Sale of Jan. 9, 1973

[Figures in parentheses () are Scott's catalog prices.]

1875	5c red-brown & 10c black, Reproductions, 3P-4P3, plate proofs on India, blocks of 4	(565.00)	\$675.00
1869	15c-90c centers inverted, plate proofs on card	120Pa-122Pa, 129P4 (2800.00)	2500.00

24c black, plate essay on orange buff tinted paper . . Brazer 120E-Cd	47.50
90c dull violet & black, plate essay on stamp paper	
Brazer 122E-Cc	55.00
1c-90c complete set on card as issued, 112-117, 120-122, 129P4	
(121-75)	140.00
15c brown & blue, plate proof on India, Type II with bottom im- print & plate No. 23, strip of four sold as one lot	
119P3 (240.00)	375.00

Vahan Mozian, Inc., New York, N.Y. Sale of Jan. 10-12, 1973

1875-88	Card proofs 178, 179, 210, 211, 215P4 (17.25)	16.00
1887	5c, 30c, 90c card proofs 216, 217, 218P4 (18.25)	18.00
1893	1c-\$5 Columbians complete set on card 230-245P4 (316.50)	340.00

Official Card Proofs

1873	1-10c Executive Dept. complete set, O10-O14P4 (9.15)	13.50
	1c-30c Agriculture Dept. complete set, O1-O9P4 (10.00)	14.00
	1c-90c Interior Dept. complete set O15-O24P4 (9.10)	8.00
	1c-90c Justice Dept., four with slight creases . . O25-O34P4 (11.00)	15.00
	1c-90c Treasury Dept. complete set O72-O84P4 (8.90)	11.00
	\$2-\$20 State Dept. complete set O68-O71P4 (26.25)	28.00

Robert A. Siegel, Inc., New York, N.Y. Sale of Jan. 14, 1973

1c, 3c Franklin & Washington vignettes. Die proofs in black on ivory paper Brazer 34aEc	400.00
6c black die essay neatly cut to shape as always, die sunk on 3 1/4 x 3 1/4 card. A hybrid die impression as all are, since no plate or plate proof was ever made. This die was the basis of the 1c 1851 design Brazer 34aEd	425.00
6c black, die essay on India cut to shape as always . . Brazer 34aEd	180.00
1c dark blue, plate proof on India mounted on card, Pos. 100L9 with R margin & heavy center line 24P4 (115.00)	120.00
1c reprint on wove paper, five different trial colors, brown, orange & three shades of violet 40TC5 (212.50)	220.00
1c dark brown, trial color plate proof on wove paper, horiz. pair with top sheet margin 40TC5 (85.00)	160.00
1c orange, trial color plate proof on wove paper, horiz. pair, with top sheet margin 40TC5 (85.00)	170.00
1c dull violet, trial color plate proof on wove paper, horiz. pair, large margins 40TC5 (85.00)	105.00
1c blue, reprint plate proof on India, block of four, Pos. 89-90, 99-100, large margins 40P3 (95.00)	115.00
1c bright blue, reprint plate proof on India, block of 12, 3x4, Pos. 8-10, 28-30, top corner sheet margins 40P3 (260.00)	240.00

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1973 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, Sept. 12, 1973, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, *Secretary.*

Essays and Proofs at Robson Lowe Sales, 1972

A THICK stack of color-illustrated catalogs of Robson Lowe sales for 1972 will yield many significant realization figures, but for the usual sort of British material prices remained in the same range as reported for 1971. However, included in the 1972 sales were several special groupings of seldom seen and offered material.

For example, in May the China collection of the late Dr. Warren G. Kauder of New Jersey was offered in two parts. Prominently displayed on the cover of one of the catalogs was what was described as:

Composite artist's drawing possibly for the \$1 Great Britain and U. S. Treaty issue (1945) with handpainted frame and tablets, with portrait of George Washington and the center of the 1889 issue of Haiti, the whole being 38 x 28 mm. on lined paper 60 x 57 mm.

This essay probably came from the unknown artist employed by the American Bank Note Co. during the 30s and 40s who created many such little models and pasted them on ordinary composition book paper. This particular essay brought 48 pounds against an estimate of 30.

A group of 1911 essays brought fantastic prices (estimates in parenthesis):

- 1911 Commercial Press Shanghai essays showing the head of Sun Yat Sen, the head with frame of Sun Yat Sen and frame only, 1c., 2c., 3c., 5c. and 8c. values, one supposedly initialled by him across the face (6) (£50) £85
- 1911 Bureau of Engraving die proofs of essays of the 3c. dove in blue, 20c. carp in green and \$1 wild goose in mauve and with numbers "173", "176" and "177" below respectively (£75) £175
- similar essays for the dove, 1c., 2c., 3c., 5c. (unfinished), 8c. and 10c., carp 20c. and wild goose \$1, various colours (£150) £220
- 1911 map of China essay, 1c. in blue and 3c. in brown, both perforated. Also 3c. in black, a salvaged copy from the stamps ordered to be burnt (£75) £110
- 1c., 2c., 3c., 5c., 8c., 10c., 16c., 20c., 50c., \$1, \$2, \$5 and \$10, die proofs in different colours. (13) (£150) £320
- ditto, the set with oval "CANCELLED" handstamp, some values toned. (13)? £125

Later in May the enormous collection of revenue, railway and telegraph stamps formed by Dr. Albert E. Thill of Santa Ana, California was offered in two parts also. Because much of this material is outside of the mainstream of philately, prices paid for essays and proofs were modest. For instance, British Patent revenue of 1873 imperforate plate proofs of the 1d. on thick unwatermarked paper in dull purple and brown on pink, orange, deep blue, pale blue and white paper (the last for the issued stamp), all in blocks of four, brought only £6.50 against an estimate of ten pounds.

In the Rhodesia section, the following lot sold for £105 against a 45-pound estimate:

Rhodesia—1897, £200 imperforate plate proof in green and orange with frame proofs in green only se-tenant each side. Also imperforate plate proofs of the £50, £100 and £200 perforated "SPECIMEN," cut rather close but attractive and rare.

In the Canadian bill stamp section, 1865, a group of 1c to \$3 plate proofs on thin unwatermarked, ungummed paper (21) or card (8) in unissued colors, the 40c a pair and extra colors of the dollar values, clean and fresh, five \$1 values on card soiled on the back from gum where they had been previously mounted, went for £52 against a £75 estimate.

The French bills of exchange group included a lot of the 1864 essay very similar to the issued design but with head of Ceres, a die proof in black without value on thin

card (37 x 66 mm.) presumably engraved by Albert Barre, that brought one pound over the £15 estimate. Two similar lots went for half that estimate.

An attractive Egyptian photogravure proof of the Consular Service stamps, unissued, 2p. value with head of Fouad in black and frame in brown sold for the ten-pound estimate.

The Latin American section contained the following interesting lots:

Buenos Aires—1877 National Bank Note Co. of New York die proofs of the 1st, 2nd and 3rd Exchange of every value (except 2p. (2), 70p. (2) and 200p. (2) in the issued colors. Also 1p. cheque stamp and local 1p.-2,000p. in the issued colors—realized £62.50 pounds, estimate £100.

Brazil—American Bank Note Co. six sample sheets of dies comprising 1869 small and large types, 1878 200r., 400r. and 600r. and two U. S. 5c Coupon, in purple, deep lilac, violet, grey-blue, brown and orange. (U. S. proof is of an ABN salesman's sample type)—realized £23 against £30 estimate.

Colombia—1941 eight "map" American Bank Note Co. die proofs in color on card, one with foreign paper on face, brought the estimate of £20.

Our old friend, the American Bank Note artist, was responsible for a Salvador lot of five artist's drawings including a registrado, Foreign Service 25c and a die proof, Red Cross hospital redesigns of which one was selected, sold for £23, estimate of £30.

Finally, in the Philippines section was a set of 25 American Bank Note die proofs of the 1947 Internal Revenue issue including the master die in orange and in black, 1c, 2c (2), 5c, 10c, 20c, 50c, 1p., 2p., 2p.50, 4p., 10p., 20p., and 50p.; also Documentary die proofs (9) from 4c to 100p. It brought six pounds more than the forty-pound estimate.

More grist for the Robson Lowe mill was provided in a sale of Sperati forgeries, including proofs. According to the catalog, the word *proof* in this context means a single impression with large margins.

The catalog for the sale of Part I of the Geo. B. Boucher New South Wales Sydney Views and the "Corbould" five shillings (coin design), in addition to forming a veritable handbook, contained the following items of interest:

A circular 17 Dec. 1849 from the Colonial Secretary's Office, Sydney, announcing to government officials that franking of official correspondence is abolished from the end of the year and that "the postage on all Official Communications between Public Departments must be pre-paid by means of Post Office Stamps of the proper value." Original proof impressions of the Sydney View 1d. and 3d. have been mounted on the circular. Also Carmichael's engraved 1d. essay in black, vermilion and blue and an 1852 P.M.G.'s Notice that "Pre-payment of Postage by Stamps Compulsory . . . From and after 1st May next." (7 items)—Estimate £70; realized £190.

1861 Five Shillings original die proof on thin paper mounted on card. Presented by Heath to Miss Corbould, the sister of the artist. On her death it passed to Victor Corbould and subsequently to Pelham Corbould. Against a conservative estimate of £75, it realized £250.

Finally, in a Great Britain sale of June 13-14 was a most unusual lot that sold for 3,200 pounds against a modest valuation of 250 pounds. Consisting of 1840 Wyon essays annotated by Charles Whiting, it included two cards in sunk mounts containing 11 proofs of W. Wyon's proposals originally made in connection with the Treasury competition. Both cards are initialled "CW" (Charles Whiting) on their borders and one is further inscribed "Experiments for the Treasury" in his writing. All are stuck down and they include two of the head in white on an entirely black background, with "POSTAGE ONE PENNY" outlined in white, inscribed "Mr. Wyon's idea of doing the lettering." These are not mentioned in Huggins' book on postal stationery and Robson Lowe's had not seen them before. Whiting's notes record the dates on which certain events took place and illustrate the close cooperation between engraver and printer which ended in the production of the first British embossed postage stamps in 1841 as replacements for the Mulready stationery.

Report of Society Monthly Meetings

BY ERNEST C. WILKENS

Meeting of December 13, 1972. Present were Mrs. Ehrenberg; Messrs. Bagby, Essner, Finkelburg, Gros, Jackson, Romano, and Wilkens. Our guest was Mrs. Finkelburg.

Daniel Bagby displayed his collection of the trial color proofs, plate on India, of the 1875 issue of newspaper stamps. Six of the denominations of this issue are listed as being printed in 12 different trial colors; the others exist with fewer different trial colors recorded. Mr. Bagby said that in spite of comparatively low catalogue quotations, this set of proofs is quite difficult to complete.

Dr. Glenn Jackson showed a group of die proofs of vignettes with the bank notes on which they were used. He spoke of the infrequent case where a die or plate would be altered in design before use for another bank and exhibited three pairs of examples of this practice. Dr. Jackson then showed another of his specialities—lottery tickets. Beginning with a ticket from 1698, he displayed one from the first U. S. state lottery (Massachusetts, 1744), the first U.S. federal lottery (Philadelphia, 1776), and a ticket from the last legal lottery (until the recent flood of these devices) that was dated in Denver on September 9, 1890. Dr. Jackson said that this lottery was never held, and the tickets had been found in a safe.

Meeting of January 11, 1973. Present were Mrs. Ehrenberg; Messrs. Bagby, Boutrelle, Essler, Finkelburg, Holton, Jackson, Minuse, Morris, and Wilkens. Our guest was Mr. Gene Hessler, curator of the Chase Manhattan Money Museum.

Mrs. Rae Ehrenberg showed an engraved passport dated May 27, 1889, the work of the Bureau of Engraving and Printing. This document was approximately 12 x 18 inches in size and was watermarked with eagle and shield design over the entire sheet. Dr. Jackson then displayed a proof of the vignette "America" which formed the chief ornament of the passport. He said that it had been engraved by Charles Burt.

Dr. Glenn Jackson displayed two books, issued as memorials to former congressmen or officials: William Lowe (Alabama), 1885, and William Pitt Fessenden (Maine), 1869. Both books had engraved portraits produced by Bureau artists.

Daniel Bagby showed pages from Heath's Counterfeit Detectors which had proofs of U. S. fractional currency and of the first series of greenbacks. The various editions of Heath's works are known as "bank" size or "pocket" size.

Thomas Morris exhibited two essays for U. S. postal stationery. The first, a postal card essay, had the pencil notation by T. F. Morris, Sr., "first Postal Card—all by pantograph including the Franklin head." The second essay was for a letter sheet and was an original design in pencil, done by T.F.M., Sr. Mr. Morris also showed a proof of a letter sheet essay in green dating from about 1885. Both these featured portraits of General Grant.

Falk Finkelburg showed his collection of proofs of the 1847 issue. Most notable were the large die proofs on full card of the 5c and 10c in issued colors. The 5c, original die, was shown in black as a large die proof. Mr. Finkelburg told of the mystery surrounding the fate of the transfer rolls used in the production of these stamps. The dies and plates had been destroyed under government supervision. Yet proof impressions of the original designs were made as late as 1895. These were exhibited in a number of trial colors.



At the meeting held to honor Thomas Morris were: (standing left to right) Albert Higgins, Gene Hessler, Daniel Bagby, Andrew Rasmussen, Ernest Wilkens, Mrs. Helen Finkelburg, Prof. John Myer, and Kenneth Minuse; (seated left to right) Julian Gros, Falk Finkelburg, Thomas Morris, Dr. Glenn Jackson, Eugene Costales, and Mrs. Rae Ehrenberg. Our photographer was Adrien Boutrelle. The picture on the wall is of John Luff.

Special Meeting and Dinner Honoring Thomas F. Morris, Jr.

Meeting of February 14, 1973.

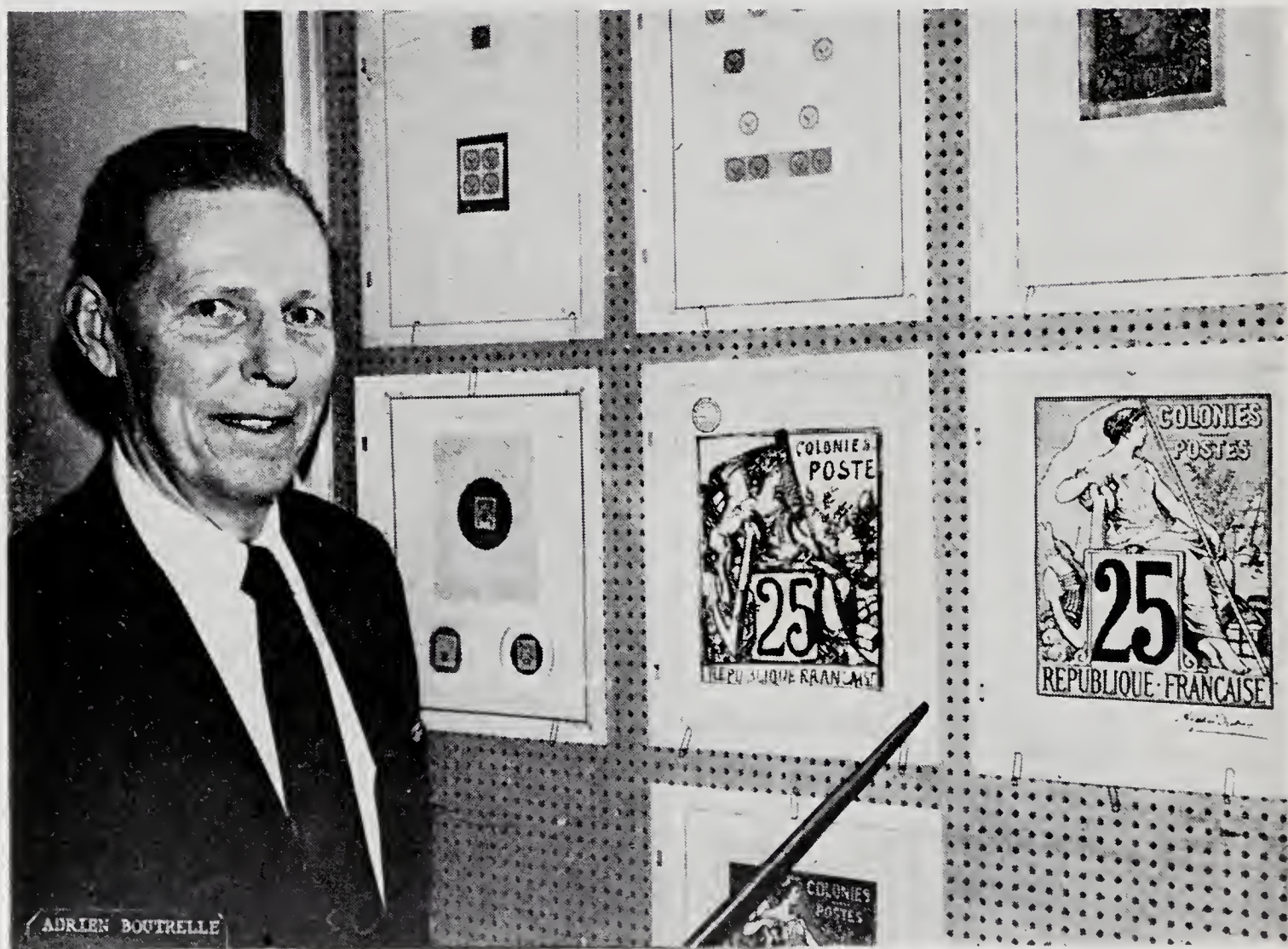
There was a special purpose to this evening's meeting: we were gathered to honor our fellow member, Thomas F. Morris, Jr. At the dinner party preceding the meeting, Dr. Glenn Jackson, president of The Essay-Proof Society, spoke of the leadership Tom Morris has provided our Society for so many years, and also reminded us of Morris' well-researched history of the early years of the Bureau of Engraving and Printing, of his monograph treating his father's career as designer and engraver, and of his other writings of permanent value. Kenneth Minuse, secretary of the Society, spoke of the generous material help Tom Morris has given, making possible the publication of so many other research studies. Falk Finkelburg, vice-president of the Society, spoke of the qualities of character that make Tom Morris such an asset, not only to our Society, but to the stamp-collecting world in general.

Mr. Morris replied to these tributes by saying that he believed in the importance to philately and numismatics of the work of The Essay-Proof Society. He mentioned his family background and told of his 42 years of membership in the New York Numismatic Society, and his 30 years with The Essay-Proof Society. Mr. Morris then spoke of the future of our Society and of the work he felt was still to be done.

The spirit of the evening was continued into the regular meeting when Dr. Jackson showed prints and sketches that revealed another side to Tom Morris—that of artist with pen, watercolor, and oil.

Mr. Thomas Morris displayed a series of original sketches in pencil done by Walter Shirlaw and used by him in preparing his allegorical painting which was used as the design model for the \$5 Silver Certificate of 1896. Mr. Morris noted that the original design had had to be modified by T. F. Morris, Sr. before it could be engraved.

Mr. Andrew Rasmussen showed a selection of unusual bank notes. One, a proof of a note on the Mechanics Bank of Philadelphia, had been printed on a scrap sheet of India or "China" paper which bore on the reverse the chop mark of Houqua, Chinese friend of early American traders. Another note displayed by Mr. Rasmussen had a central vignette of Trumbull's "Battle of Bunker's Hill" as engraved by Toppan, Carpenter & Co. in which the group of figures sloped in the opposite direction from that of the original painting. The last note shown was a most interesting proof of the U. S. \$20 Demand Note of 1861 payable at St. Louis. No surviving example of the issued note is known. Also displayed was a proof of the "greenback" for this note.



Essay-Proof Society's prolific author on French philately, Robert G. Stone, shown in front of a frame in his display of selected French colonial proofs and essays at the Collectors Club, New York, March 7, 1973. He is pointing to pages containing enlarged photos of the original paintings and proofs of the Dubois type of the French colonies, 1881.

Essay-Proof People

DAVID LIDMAN RETIRES

Although the retirement of David Lidman from his editorial positions with the *New York Times* is hardly news any more, it should be reported here because of his past service to The Essay-Proof Society. He served as editor of this JOURNAL from 1957 to 1963, maintaining and enhancing its position in philatelic literature.

A list of his achievements runs from the founding of the magazine *Philately*, editing of *The American Philatelist* and *Fundamentals of Philately*, and authoring *The New York Times Book on Stamp Collecting* to serving on the Citizens Stamp Advisory Committee. He is also a recipient of the Luff Award of the APS. We of EPS wish him many happy stamping days in his retirement.

EPS MEMBERS ELECTED TO COLLECTORS CLUB OFFICES

At the annual meeting of The Collectors Club of New York held in January, 1973, F. Burton Sellers was re-elected president and Albert H. Higgins was elected treasurer of that organization. Both are long-time members of EPS, and Mr. Higgins is our auditor.

THE WINNER'S CIRCLE

At Metropex 72, the 6th annual show in the Minneapolis area, Roland Rustad took a first for his exhibit of the 5c stamps of 1861-66. Mr. Rustad utilized his knowledge of these stamps in his article on essay-proof terminology in JOURNAL No. 117.

UNISSUED STAMPS CHECKLIST BEGINS PUBLICATION

L. F. Bennett Services of Waverly, Virginia, has announced publication of the first two parts of its "Indicial Checklist of Nonemissions" (ICON). This checklist of unissued stamps will ultimately consist of five parts. The three remaining parts are due to be published in April, June, and September of 1973 respectively.

The first part of the checklist (ICON 1) is a 14-page, mimeographed introduction and provides information on the different types of nonemissions and instructions on using the checklist. Country listings of nonemissions (Afghanistan to Fiume) start in ICON 2, which comprises 435 entries accounting for over 1500 stamps in 20 pages.

ICON does more than merely list nonemissions. It also refers the collector back to source documents (catalogs, handbooks, periodicals, etc.) that establish the listed stamps as nonemissions. In addition, ICON identifies each item by type and assigns each a special number (helpful in cases of uncataloged stamps).

Co-edited by Essay-Proof Society member L. F. Bennett, the checklist results from over 20 years of interest in and some five years of intensive research into the history and scope of nonemissions.

ICON 1 and 2 are available for \$2.85 from L. F. Bennett Services, Box 524, Waverly, Va. 23890. The complete checklist is available at a pre-publication price of \$6.75.

The Bennett conception of nonemissions requires a six-page explanation, including their relationship to essays and proofs. Although this work will be of unquestioned value to the specialist, the system of listing is so highly refined that it might be characterized as cryptic. The user will have to master this system of complicated references to the "documentation sources identified by brevity code" before extracting any value. Nevertheless, he will find the effort worthwhile.

Photogravure Printing in Australia

(A reprinting from the Australian Post Office's *Philatelic Bulletin*, February and April 1970, concluded from JOURNAL No. 116, Page 191)

PREPARATION OF CYLINDERS

The tissue is then moistened and placed with its face in contact with the printing cylinder.

The cylinder has a steel core, faced with copper deposited by electrolysis, and finished and turned on a lathe to extremely fine tolerances—obviously, if the cylinder is not of absolutely uniform diameter throughout, it will not contact the paper properly over its whole surface, and printing faults will result. Additionally, the shallower printing cells may be as small as two thousandths of an inch deep, and if the cylinder diameter varies by more than this amount, the shallower cells will not print.

The tissue is carefully and accurately rolled onto the copper face of the cylinder. This operation is extremely delicate, because any slight bias or unevenness in laying on the tissue will result in the image being out of register when printed.

The cylinder with the adhering carbon tissue is then placed in a tank of hot water, to remove the paper backing and to “develop” the gelatine. It is then dried, and the areas which are not to be etched (margins, gutters, etc.) are stopped out with acid-resistant bituminous paint. It is then ready for etching.

The etching is usually done in stages, and takes approximately 15-45 minutes, depending on the depths required and the area involved. After etching, the bituminous paint and residue of the gelatine are cleaned off. The cylinder now shows the stamp images bitten into the copper, below the surface. As the full-color images were represented by squares which were acid-soluble, the metal below such areas was attacked to the deepest extent, and these cells will consequently hold the greatest amount of ink. The cells representing the middle tones resisted the mordant to some extent, and are thus shallower, and the highlights and areas of no color were completely acid-resistant, and the copper behind them has not been eaten away at all. The walls separating the cells are also intact.

After cleaning and polishing, the cylinder is chrome-plated to give it longer life and as a protection from wear and abrasion during printing. When all cylinders have been made, it is then possible to make trial prints.

It is of interest to mention here that photogravure stamps, unlike engraved stamps, cannot be proved except on the press. When engraving a die, progress proofs can be taken at various stages, and it is a simple matter to prove the finished die on a small hand press, before plates are made. The gravure technician does not have this advantage, and gravure proofing is thus more complicated, involving four cylinders instead of one die, and four colors—which must be circulated in the machine's tanks, and washed up afterwards if printing is not to proceed.

THE CHAMBON PRESS

The press used at the Note Printing Branch for multicolor gravure work was built by Chambon Ltd. of London. Similar Chambon presses are in use in a number of stamp printing establishments.

As mentioned earlier, the press has four cylinders and up to four colors may be used (although fewer than four can be used, of course, if the stamp is so designed). All of the press units are geared together and in the complete operation paper from a

roll is fed in at one end, the separate color portions of the stamps are printed in succession, perforations are made, margins are numbered, and finally the web is guillotined into separate sheets which emerge ready for examination.

Each cylinder revolves in an ink reservoir, filling the minute cells with ink, and in fact the whole surface—printing and non-printing areas—is covered. As the cylinder revolves towards the paper web it passes under a doctor blade which bears against the cylinder surface, shaving off excess ink and leaving ink only in the cells. The excess ink runs back to the reservoir.

As it continues past the blade the cylinder makes contact, under pressure, with the paper and transfers the inked design. The printed paper then passes through a drying chamber and under the next cylinder, and so on through the sequence of printing heads.

The doctor blade is usually of steel, approximately .002"-.008" thick, sharpened with a 45-degree bevel and with an absolutely straight edge, finely honed. Poor printing results if the blade is not correctly honed and set; collectors will be familiar with the hairline streaks which are seen at times on gravure stamps, and which result from minute chips or gaps in the blade. The actual printing must take place as near as possible to the blade, otherwise there is a tendency for the volatile ink to dry in the cells, resulting in only partial transfer to the paper; in the case of light tones the shallow cells may not print at all.

The doctor blade must necessarily exert considerable continuous pressure on the cylinder. Even though the design is protected by the network of screen crosslines and by the lubrication of the ink, the delicate detail soon begins to vary after a few thousand sheets have been printed. The cell walls are ground away by the blade and the cells become shallower and shallower until they do not bring out the full tonal range of the design. Worn cylinders might therefore give rise to variations which become of philatelic interest.

For these reasons, and taking into account other wearing factors such as abrasive particles in ink pigments or paper (helecon can be troublesome in this regard), replacement of cylinders during long runs is a fairly regular practice. Theoretically, the replacement cylinder should have all the characteristics of the original cylinder in its pristine state.

PRINTING IRREGULARITIES

As in all printing processes, small irregularities in the printing may occur from time to time and bring about varieties which attract philatelic attention.

If, for instance, there is a minute gap in the doctor blade, a smear of color will remain on the cylinder surface and will be transferred to the stamp. Paper dust from the web may drift onto the surface of cylinder or paper, or an occasional particle of undissolved pigment might produce a heavy spot in the wrong place. The Note Printing Branch Chambon press is housed in a specially-built air conditioned room and particular precautions are taken to maintain the highest level of printing, but even so minute portion of foreign matter sometimes intrude.

The press contains both manual and electronic devices to ensure that accurate registration of colors is maintained, but there are so many factors involved that absolute registration on every stamp is impossible. Under each of the four cylinders the web may be fractionally in advance or in arrears, or displaced to left or to right. The corrective electronic devices maintain continuous scrutiny of the marginal register bars, and immediately the electronic eye detects a bar fractionally out of place the device reacts to re-position the paper for the next cylinder. In practice, it is impossible to hold registra-

U. S. Stamp Designers & Engravers Tentative List

(Continued from JOURNAL No. 117, Page 45.)

By Kenneth Minuse

Date	Designer	Issue	Vignette Engraver	Letter Engraver
July 24, 1962	Ward Brackett	4c Girl Scout Jubilee	Matthew D. Fenton	William R. Burnell
July 28, 1962	Victor S. McCloskey, Jr.	4c Senator Brien McMahon	Richard M. Bower	Howard F. Sharpless
Aug. 31, 1962	Robert Geissmann (Modeled by Charles R. Chickering)	4c Apprenticeship	Richard M. Bower	George A. Payne
Sept. 16, 1962	Robert L. Miller	4c Sam Rayburn	Charles A. Brooks	William R. Burnell
Oct. 23, 1962	Herbert M. Sanborn (Modeled by Victor S. McCloskey, Jr.)	4c Dag Hammarskjold	Charles A. Brooks	Kenneth C. Wiram
Nov. 1, 1962	Jim Crawford (Modeled by William K. Schrage)	4c Christmas Stamp	Richard M. Bower	George A. Payne
Nov. 14, 1962	Henry K. Bencsath (Modeled by Charles R. Chickering)	4c Higher Education	Matthew D. Fenton	Howard F. Sharpless
Nov. 23, 1962	William K. Schrage	5c George Washington (Regular Issue)	Charles A. Brooks	George A. Payne
Dec. 15, 1962	Victor S. McCloskey, Jr.	4c Winslow Homer Issue	Charles A. Brooks	Howard F. Sharpless
Jan. 9, 1963	Robert J. Jones	5c American Flag (Regular Issue)	Richard M. Bower	William R. Burnell
Mar. 22, 1963	William K. Schrage	1c Andrew Jackson (Regular Issue)	Richard M. Bower	Kenneth C. Wiram
Apr. 6, 1963	Robert L. Miller	5c Carolina Charter	Richard M. Bower	Kenneth C. Wiram
June 4, 1963	Stevan Dohanos (Modeled by Victor S. McCloskey, Jr.)	5c Food for Peace, Freedom from Hunger	Arthur W. Dintaman	George A. Payne
June 20, 1963	Dr. Dwight Mutchler (Modeled by William K. Schrage)	5c West Virginia Statehood	Charles A. Brooks	Kenneth C. Wiram

July 1, 1963	Roy Gjertson (Modeled by Robert J. Jones)	5c Civil War Centennial (Gettysburg)	Arthur W. Dintaman	George A. Payne
Aug. 16, 1963	Georg Olden (Modeled by Victor S. McCloskey, Jr.)	5c Emancipation Proclamation	Howard F. Sharpless	
Aug. 17, 1963	William K. Schrage	5c Alliance for Progress	Matthew D. Fenton	George A. Payne
Oct. 5, 1963	Robert J. Jones	5c Cordell Hull	Charles A. Brooks	Howard F. Sharpless
Oct. 11, 1963	Robert L. Miller	5c Eleanor Roosevelt	Charles A. Brooks	George A. Payne
Oct. 14, 1963	Antonio Frasoni	5c Science Issue	Arthur W. Dintaman	Kenneth C. Wiram
Oct. 26, 1963	Norman Rockwell (Modeled by Robert L. Miller)	5c City Mail Delivery	Charles A. Brooks	Howard F. Sharpless
Oct. 29, 1963	Victor S. McCloskey, Jr.	5c Red Cross	Richard M. Bower	Kenneth C. Wiram
Nov. 1, 1963	Lily Spandorf (Modified by Norman Todhunter) (Modeled by Victor S. McCloskey, Jr.)	5c Christmas Stamp	Richard M. Bower	Howard F. Sharpless
Dec. 7, 1963	Robert L. Miller	5c John James Audubon	Matthew D. Fenton	Howard F. Sharpless
Jan. 10, 1964	Tom Lea	5c Sam Houston	Arthur W. Dintaman	George A. Payne
Mar. 19, 1964	William K. Schrage	5c Charles M. Russell	Charles A. Brooks	George A. Payne
Apr. 22, 1964	Robert J. Jones	5c New York World's Fair	Arthur A. Dintaman	Howard F. Sharpless
Apr. 29, 1964	Rudolf Wendelin	5c John Muir	Matthew D. Fenton	Kenneth C. Wiram
May 5, 1964	B. Harold Christensen	5c Civil War Centennial (Wilderness)	Arthur A. Dintaman	George A. Payne
May 29, 1964	Raymond Loewy & Wm. Snaith, Inc. (Modeled by Victor S. McCloskey, Jr.)	5c Kennedy Memorial Stamp	Matthew D. Fenton	Howard F. Sharpless
June 15, 1964	Douglas Allen (Modeled by Victor S. McCloskey, Jr.)	5c New Jersey Tercentenary	Arthur A. Dintaman	Kenneth C. Wiram

(To be continued)

Photogravure Printing in Australia

(Concluded from Page 91)

tion "spot on"; the automatic device is set within permissible plus and minus limits, and the registration "hunts" between these margins so that approximately every twentieth sheet is absolutely dead center, and the remainder are a little each side of dead center. However, the margins set are extremely narrow—if the register is cut even the width of one cell, the sheet is regarded as a "spoil." Sheets out of register or faulty for any other reason are discarded during inspection. Other types of spoilage occur, of course; joins made by the manufacturer in the paper web, tears which occur during printing, and the like.

This characteristic of occasional faulty printing is common to the gravure process generally, as collectors are aware. Inspectional standards at the Note Printing Branch are kept at a high level, but human fallibility being what it is, now and again stamps with a "missing color" or other fault escape detection and reach post offices. A high level of "spoils" is inherent in the gravure process, but the percentage of spoilage at the Note Printing Branch compares favourably with spoilage rates in overseas gravure printing establishments.

PAPER

An important ingredient of photogravure printing is the paper. The first Australian gravure stamp to be issued, the 5d. Australian Inland Mission commemorative of 1962, was printed on a hard-surfaced paper which was the only stock available at the time. It was not, however, really suitable, as its surface diffused the ink and lost the clarity and sharpness of cell patterns. The same paper had perforce to be used for the 5d, and 8d. Nauru gravure stamps of 1963 and the Australian and Papua and New Guinea Red Cross stamps of the same year.

Beginning with the Compac stamp of late 1963, the Note Printing Branch moved to Harrison coated paper. During 1965 a new class of coated paper, with helecon embodied in the surface coating, was introduced to meet electronic mail handling requirements.

INK

Specialized types of ink are required for gravure printing. Because the ink-carrying areas of cylinders are sub-surface, it is essential to have inks which flow easily and thus fill the cells evenly at high speed. The inks must also be quick drying.

Gravure ink comprises three elements—pigment, binder and solvent. The pigment provides the color matter, the binder causes the pigment to adhere to the paper, and highly-volatile solvent evaporates rapidly, leaving pigment and binder on the paper. The viscosity of the ink, that is, its ability to flow, must be kept constant and in the Chambon press an electronic system is used to insure constant viscosity by the automatic addition of solvent as required to prevent color variations over a long run. The ink is agitated in the reservoirs by a pump, and also of course by the revolution of the cylinders.

The inks used in printing must match the poster colors or watercolors in the artwork and usually special mixes are required, made by the ink supplier in consultation with the Note Printing Branch.

A newcomer to British stamp design, Nicholas Jenkins, did the University Buildings set of 1971. Mr. Jenkins, a graphic design teacher at the Royal College of Art, has worked as a mural painter and a lecturer at Yale University and the Rhode Island School of Art and Design.

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

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1277	Essner, Mark	1282	Stewart, Donald
1278	LeGwin, Dr. J. D.	1283	Bailey, Robert S.
1279	Bernstein, Robert S.	1284	DeWess, John Douglas
1280	Blackman, Orrin C.	1285	Bennett, Mrs. L. F.
1281	Goffery, James		

Applications Received

1286	Richardson, Ed., P. O. Box 939, League City, Texas 77573 (British North America Revenue Essays & Proofs) by Kenneth Minuse
1287	Nelson, Donald D., 19126 Devonshire Road, Birmingham, Mich. 48009 (United States) by Kenneth Minuse
1288	Curths, Arthur L., Box 1091, Albuquerque, New Mexico 87103 (Obsolete Paper Money & Scrip) by Kenneth Minuse
1289	Gilmore, James B., 231 East Howard Ave., Milwaukee, Wis. 53207 (U. S. Plate Proofs) by Kenneth Minuse
1290	Coulter, Elliott H., Sterling Road, Harrison, N. Y. 10528 (19th Century U. S.) by Falk Finkelburg
1291	Shiffman, Dr. Melvin A., 17501 Chatham Drive, Tustin, Calif. 92680 (U. S. Essays & Proofs) by Vincent G. Greene
1292	Snarski, Steven N., P. O. Box 5, Jersey City, N. J. 07303 (U. S. Specialized & Germany) by Kenneth Minuse
1293	Nolet, Jacques, 2461 Ouest, Rue St-Jacques, Montreal 106, Quebec, Canada (France, Andorra & EXPO '67) by Kenneth Minuse

Change of Address

112	Lidman, David, to 163B Heritage Village, Southbury, Conn. 06488
1144	Katz, S. M., to 422 West 103 Street, Kansas City, Mo. 64114
1267	Weischedel, Ron., to 3071 Valley Road, Millington, N. J. 07946
1199	Gilden, Sidney, to 15 Earl Street, Waterbury, Conn. 06710
1155	McGlone, William, to 3828 Walters Street, Northbrook, Ill. 60062
539	Phillips, Richard E., to 2134 Winding Hill Road, Davenport, Iowa 52807

Resignations

1190	Veffer, Jack
1210	Dunn, William S.
1229	Charlton, James E.

Enumeration of Membership

Members Reported in JOURNAL No. 117	324
Gains	9
Losses	3
Net Membership in this JOURNAL No. 118	330
Applications Received	8
Non-member Subscribers	28

ABSTRACT IRISH DESIGN

Postage stamp design reached a nadir of sorts with Ireland's issuance of a commemorative to mark its entry into the European Communities on Jan. 1, 1973. Much more abstract than Britain's jigsaw puzzle theme, it appears to be a series of rather coarse dots of varying intensity completely covering the design area, with the inscription superimposed on them. According to the official press release, the design by Louis Le Brocquy is based on the recurrent Celtic head motif and is intended to suggest the emergence into unity of peoples of various traditions.

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- #285-93P1 (1c to \$2.00 Omaha's) LARGE DIES, 7"x5" V.F. to Superb. RARE, Cat. \$1.625+\$1,350
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- #537P2 (3c VICTORY) SMALL DIE, V.F. to Superb, Only 3 Believed to Exist, Ex-Pres. Roosevelt Coll., Cat. \$475++ \$550
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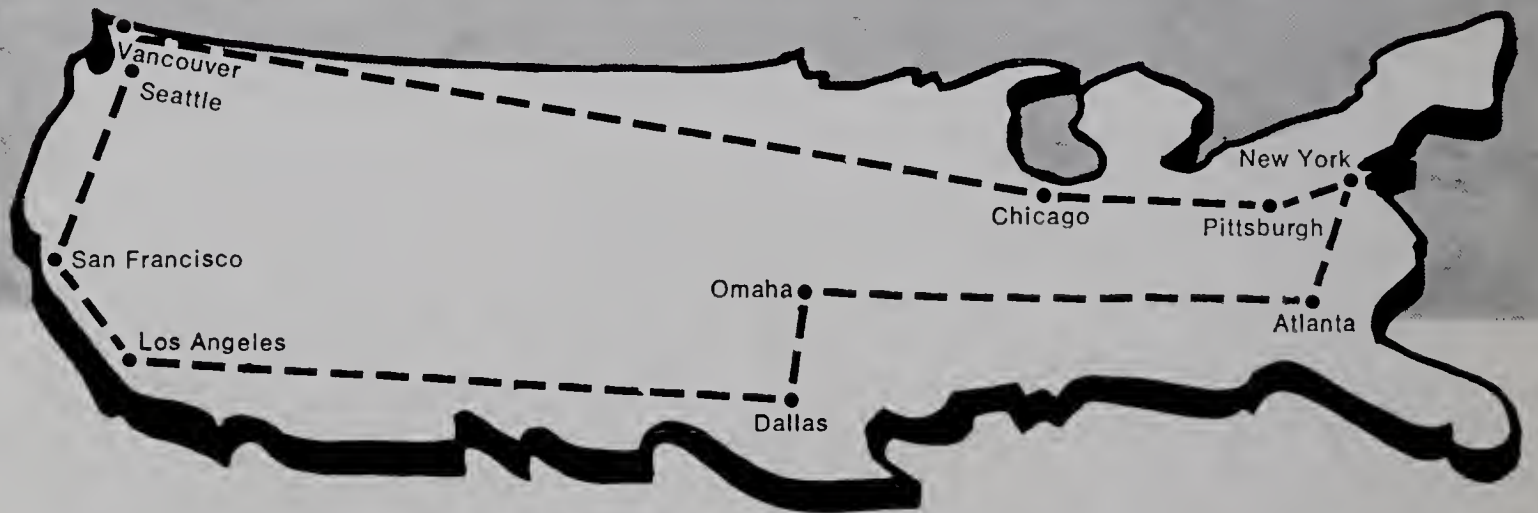
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